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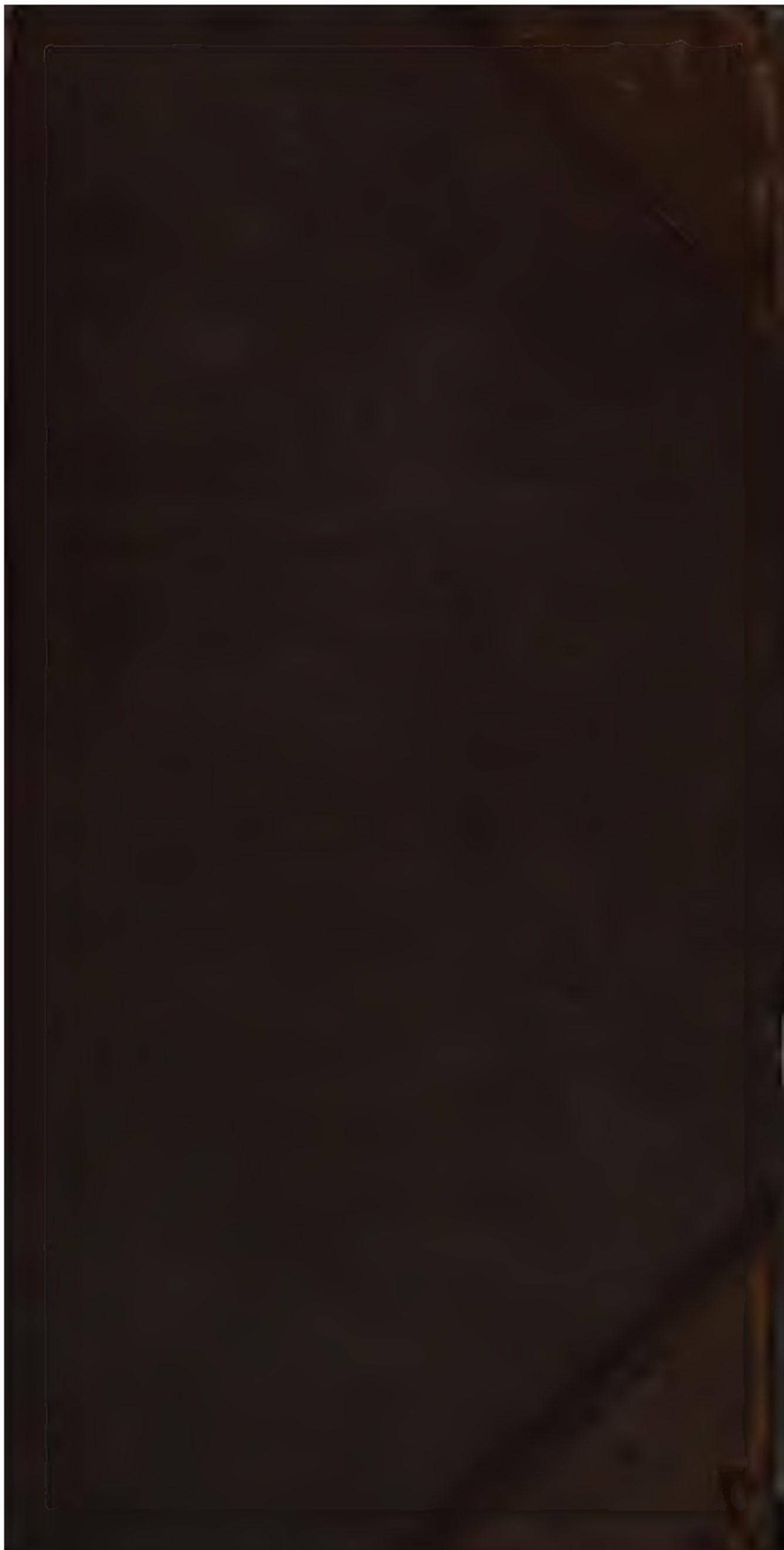
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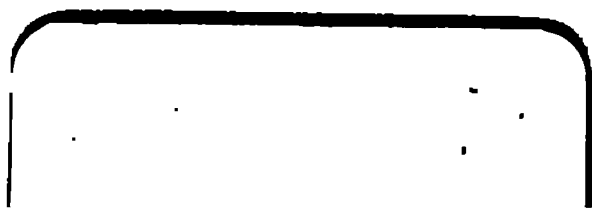
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THE COMEDIES  
OF ARISTOPHANES.

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VOLUME THE FIRST.

**OXFORD : PRINTED BY D. A. TALBOYS.**

THE COMEDIES  
OF ARISTOPHANES

TRANSLATED INTO FAMILIAR BLANK VERSE,  
WITH NOTES, PRELIMINARY OBSERVATIONS  
ON EACH PLAY, ETC.

BY C. A. WHEELWRIGHT, M. A.

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TO WHICH IS ADDED  
A DISSERTATION ON THE OLD GREEK COMEDY  
FROM THE GERMAN OF WACHSMUTH.

IN TWO VOLUMES.

VOL. I.



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## P R E F A C E.

IN offering to public notice a new version of the Comedies of Aristophanes, the politician and one of the brightest ornaments of the Athenian stage, the Translator naturally feels no inconsiderable degree of embarrassment, since this author, whose language is refined by all the graces of Attic wit and elegance, has not a corresponding character for delicacy either of expression or sentiment. Nevertheless, both as a first-rate poet and an honourable citizen, he stood so high in the estimation of those who were best able to appreciate his worth, that I am unwilling to weary the reader's patience by an elaborate apology.

The great Saint Chrysostom, a name consecrated to immortality by his virtue and eloquence, is known to have been so fond of Aristophanes, as to wake with him at his studies, and to sleep with him under his pillow<sup>a</sup>; and I never heard that this was objected either to his piety or his preaching, not even in those times of pure zeal and primitive religion." —Warburton, Preface to Shakspeare.

It is well observed by the ingenious Author of the *Theatre of the Greeks*, (p. 353. third edition); "The most honourable testimony in favour of Aristophanes, is that of the sage Plato, who read him continually, and sent the *Clouds* to the elder Dionysius, (though in that play not only the web of the Sophists was attacked, but Philosophy itself, and his master Socrates,) signifying to him, that by means of this play he might make himself acquainted with the Athenian republic. By this he could scarcely mean that the play was a proof of the unbridled democratic freedom which prevailed at Athens, but he meant it as a testimony of the poet's deep knowledge of the world, his thorough insight into the whole machinery of the civil constitution."

<sup>a</sup> A similar instance of affectionate regard for the poems of Homer is said by Plutarch, quoting Onesicritus, to have been manifested by Alexander the Great.



Cumberland also in his *Observer*, iii. p. 268, says, “It is generally supposed that we owe these remains of Aristophanes to St. Chrysostom, who happily rescued this valuable though small portion of his favourite author from his more scrupulous Christian contemporaries, whose zeal was fatally too successful in destroying every other comic author, out of a very numerous collection of which no entire scene now remains.” The Comedies of Aristophanes are frequently quoted by Clement of Alexandria, Gregory of Nazianzum, called by way of eminence *the Theologian*, and by Eustathius: and the remarkable use of the verb *μυεῖσθαι* by St. Paul (ad Philipp. iv. 12.), which occurs six times in our poet’s eleven remaining plays, would almost tempt one to imagine that the great Apostle of the Gentiles was conversant with these valuable remains of antiquity, as he is known to have been with the writings of other Greek poets<sup>b</sup>, (see his quotation from Aratus in the xviith chapter of the Acts, v. 28.) The reader may likewise observe a curious instance of an ancient oriental custom mentioned in the sacred writings, and attested by Aristophanes, by comparing the narrative of the woman anointing our Saviour’s head (Matt. xxvi. 7—13.) with v. 1117. of the *Ecclesiastus*, and v. 947. of the *Lysistrata*.

With respect to the biography of Aristophanes, we learn from the Greek author of his life that he was the son of Philippus a native of Ægina, but the name of his mother is not recorded. He was of the Cydathenæan borough<sup>c</sup>, and the Pandionian tribe. As a comedian, he at first used extreme caution in the composition of his plays, with the view of reducing the vague construction of the old comedy to a more præcise and useful form; his play on the subject of Cocalus, king of Sicily, furnished Menander and Philemon with a groundwork on which to erect the composition of

<sup>b</sup> That St. Paul was a reader of the comic dramatists appears also from the iambic line quoted by him (1 Cor. xx. 33.),

*φθείρουσιν ἡθῆν χρησθ’ ὁμιλίας κακὰς*

which was no doubt attributed in Beza’s ancient Codex to *Μένανδρος ἐν Θαι’ δι* (see his note on the passage.)

<sup>c</sup> The Attic *δῆμοι* or *boroughs* were one hundred and seventy-four in number, divided into *upper* and *lower*. The number of tribes was twelve.

their own dramas. Aristophanes appears to have been greatly subjected to the carping malignity of his contemporaries Aristonymus and Ameipsias; but Cleon the demagogue was the chief object of his hatred, and in order to wreak his resentment against this vainglorious, though occasionally<sup>d</sup> successful general, he wrote his comedy of *the Knights*, in which he severely rebuked Cleon's theivish and tyrannical disposition; but as no fabricator of dramatic masks could be found sufficiently bold to aid in the exhibition of so formidable a personage, nor any actor to undertake the part, Aristophanes smeared his face with a red dye, and personated the character himself so effectively, that the venal and peculating general was condemned to restore the five talents of which he had robbed the islanders, under pretence of persuading the Athenians to lighten the burthens which were imposed upon them as tributaries to that fickle nation<sup>e</sup>.

The reputation of our poet was so great that it had reached even to the Persian court, and induced the powerful monarch of that country, to enquire into his native place and abode. The esteem in which he was held there appears from some lines in the parabasis of the *Acharnians* (v. 620, et sqq.) Cumberland, in his *Observer*, (No. 138.) remarks that "he was not happy in his domestic connections, for he declares that he was ashamed of his wife, τὴν γυναῖκα δ' αἰσχύνομαι and as to his two sons Philippus and Ararotes (to whom the anonymous Greek author of his life adds a third, Nicostratus) they did him as little credit, and he considered them accordingly. He was blessed with a good constitution, and lived to see above seventy years, though the date of his death is not precisely laid down.

As a poet, I might refer the learned reader to his works, which speak so ably for themselves: they are not only valuable as his remains, but when we consider them as the only perfect

<sup>d</sup> Especially in the affair of Pylos, where, however, Plutarch asserts that he was much favoured by fortune.

<sup>e</sup> See the fifth line of the *Acharnians*, and note. The construction of this verse,

τοῖς πέντε ταλάντοις, οἷς Κλέων ἐξήμεσιν,

affords a remarkable instance of the Attic attraction.

remains which give us any complete specimen of the Greek comedy, they become inestimable through the misfortunes of all the rest. We receive them as treasures thrown up from a wreck, or more properly as one passenger escaped out of a fleet, whose narrative we listen to with the more eagerness and curiosity, because it is from this alone we can gain intelligence of the nature of the expedition, the quality of the armament, and the characters and talents of the commanders who have perished and gone down into the abyss together.

The Comedies of Aristophanes are universally esteemed to be the standard of Attic writing in its greatest purity; if any man would wish to know the language as it was spoken by Pericles, he must seek it in the scenes of Aristophanes, where he is not using a foreign or affected diction for the purpose of accommodating it to some particular or extravagant character. The ancient authors, both Greek and Roman, who had all the productions of the Athenian stage before them, speak of him with such rapture and admiration as to give him a decided preference before all other comic poets. The drama of Aristophanes is of a mixed species; sometimes personal, at other times inclining to parody, according to the character of the middle comedy; he varies and accommodates his style to his subject and the speakers on the scene; on some occasions it is elevated, grave, sublime, and polished to a wonderful degree of brilliancy and beauty; on others it sinks and descends into humble dialogue, provincial rusticity, coarse naked obscenity, and even puns and quibbles; the versatility of his genius is admirable, for he gives us every rank and description of men in his scenes, and in every one is strictly characteristic. In some passages, and frequently in his choruses, he starts out of the ordinary province of comedy, into the loftiest flights of poetry, and in these I doubt if Æschylus or Pindar have surpassed him; in sentiment and good sense he is not inferior to Euripides, and in the acuteness of his criticisms equalled by none; in the general purport of his moral he seldom, if ever, fails; but he works occasionally with unclean tools, and like Juvenal in the lower ages, chastises vice by an open exposure of its turpitude, offending the ear, whilst

he aims to mend the heart. This fashion for plain speaking was that in which he wrote, and the audience demanded and would have it. If we cannot entirely defend the indelicacy of his muse, we cannot deny that a great share of the blame rests with the spectators; a dramatic poet cannot model his audience, but to a certain degree must of necessity conform to their taste and humour; it can be proved that Aristophanes himself laments the hard task imposed upon him of gratifying the public at the expense of decency; but with the example of the poet Cratinus before his eyes, who was driven from the stage because he scrupled to amuse the public ear with tawdry jests, it is not to be wondered at if an author, emulous of applause, should fall in with the wishes of the theatre, unbecoming as they were: let me add, in further palliation of this fault, that he never put obscenity but in the mouths of obscene characters, and so supplies it as to give his hearers a disgust for such unseemly habits. Morality, I confess, deserves a purer vehicle; yet I contend that his purpose was honest, and I dare believe went further towards reforming the loose Athenians, than all the indecisive positions of the philosophers, who being enlisted into sects and factions, scarce agreed in any one point of common morality<sup>f</sup>.

His wit is of various kinds; much is of a general and permanent stamp; much is local, personal, and untransferable to posterity; no author still retains so many brilliant passages, yet none has suffered such injury by the depredations of time: of his powers in ridicule and humour, whether of character or dialogue, there might be no end of instances; if Plautus give us the model of Epicharmus, he does not equal him; and, if Terence translates Menander, his original does not approach him in these particulars. I doubt if the sum

<sup>f</sup> On this subject it is observed by Porson, in his Critique on Brunck's Aristophanes (Maty's Review for July 1783) that "among the ancients, plain speaking was the fashion; nor was that ceremonious delicacy introduced, which has taught men to abuse each other with the utmost politeness, and express the most indecent ideas in the most modest language. The ancients had little of this. They were accustomed to call a spade a spade; to give everything its proper name. I believe there is no man of sound judgment who would not sooner let his son read Aristophanes than Congreve or Vanbrugh."

total of wit and humour in all their stage-lacqueys would together balance the single character of Cario in the *Plutus*. His satire, whether levelled against the vices and follies of the people at large, against the corruption of the demagogues, the turpitude and chicanery of the philosophers, or the arrogant self-sufficiency of the tragic poets, cuts with an edge that penetrates the character, and leaves no shelter for either ignorance or criminality.

Aristophanes was author of above sixty comedies<sup>κ</sup>, though they are erroneously stated under that amount."

Besides the eleven entire plays, we have a few fragments quoted by Athenæus and other ancient authors from about forty others, as well as numerous single lines and hemistichs from uncertain comedies. Of these, the most considerable, cited by Plutarch (*de Musicâ*) clearly belongs to Pherecrates the comic poet, and was wrongly attributed by Kuster to Aristophanes. There is a very humorous enumeration of the articles of a lady's toilet, cited by Clemens Alexandrinus from the second *Thesmophoriazusæ*.

I cannot conclude these preliminary observations better than by making some considerable extracts from the excellent critique on Mitchell's Aristophanes in the LXVIII. No. of the *Edinburgh Review*, which conveys a very clear idea of the Athenian stage, especially during the reign of the *Vetus Comædia*, as well as of the literary character of Aristophanes, so intimately connected with the history of his country. "As public satirist, an office with which he found himself virtually invested, he had to exercise a censorship far more formidable than that of the archon: there was no shift to elude his *δοκιμασία*: nor could any bribe persuade him to arrest the lash, when once his arm was raised for flagellation<sup>η</sup>. As state journalist, for no daily reams then issued from the press to pour a deluge of intelligence, and pall the appetite of curiosity itself; he had to chronicle the events of the passing year, to comment on the conduct of

<sup>κ</sup> His Greek biographer says forty-four, and asserts that four of these, namely, *Poetry*, *the Shipwrecked Man*, *the Islands*, and *Niobe*, are not his, but attributed by some to Archippus.

<sup>η</sup> See *Wasps*, v. 1062.



the ruling powers, to animate the patriotism, instruct the zeal, or direct the aversions of his countrymen. As periodical critic, he had to watch with a jealous eye the productions of contemporary writers; as prize competitor, he had so to regulate, or so to humour the public taste, as to secure indulgence for his own.

“ In the last mentioned capacity, Aristophanes boldly chose the nobler part; and made the caprices of even Athenians bend before his juster notions of the *χρησιμον* and *ἡδύ*, what should be at once beneficial and agreeable, in the line of composition he had fixed upon: ‘The strain they heard was of a higher mood’ than they had been wont to listen to, but it came upon them recommended by such a richness of melody, and such a force of inspiration, that they could not turn a deaf ear to its enchantments. The chord he struck was new, but every bosom vibrated in answer to its tones. Not that in his hands Comedy forgot her broadest grins, though she acquired graces of a more majestic cast. Never was calumny so ungrounded as that monstrous position maintained by Plutarch, ‘that Aristophanes can neither please the multitude, nor be endured by the refined, but that his muse, resembling a decayed courtesan, that imitates the dignity of a matron, is at once disgusting to the many from her insolent assumptions, and abominated by the graver few for her lewdness and malignity.’ The literal reverse of this judgment might be stated as the true one: compounding and concocting the *utile* and *dulce*; with many a laughable jest, and many a serious appeal<sup>1</sup>; for the lively rabble he has practical jokes, good-humoured merriment, interminable slang; ‘the puns of the Piræus, the proverbs of the Agora;’ the ribaldry of the popular assembly, and the professional pleasantries of the courts of justice; while for souls of brighter mould he unveils the awful face of genuine poesy, and bids the mighty mother smile upon her votaries<sup>2</sup>. The patriot learned from him to glow at the recollections of Marathon<sup>3</sup>, the poetical aspirant to invoke the shade of Homer<sup>4</sup>, the youth to shudder at the hideousness of vice<sup>5</sup>;

<sup>1</sup> Ran. v. 389.

<sup>2</sup> Eccl. v. 1154.

<sup>3</sup> Vesp. v. 1109.

<sup>4</sup> Ran. v. 1061.

<sup>5</sup> Passim.

and the aged to repose in the security of virtue. Though diffidence (for modesty was no stranger to the breast of Aristophanes) induced him to have his first play acted under the shelter of another's name<sup>o</sup>, the sentiments, we may safely conjecture, as well as the tendency of that composition, were conceived in a spirit all his own. We know that the subject was serious, and it would neither be weakened nor degraded by his treatment of it. The applause which crowned this effort taught him, that even among such an audience as democratic Athens afforded, there were some hearts that beat in perfect unison with his own; and many that, while they had chosen the wrong path, could yet discern the right; and had neither lost the sense to understand, nor the feeling to admire him.

“ The prominent feature, the differential quality that distinguishes his satire from that of other poets, is neither its occasional vigour, nor its general facetiousness. Among the Latins, we have Juvenal his equal in the first respect, and Horace in the last. It is that unfailing fluency and copiousness, that sort of active magnetism, by which one conception rising in his mind draws after it in full exuberance an endless train of corresponding thoughts and connected allusions, that magic power that conjures and compels into its service the most remote, refractory ideas, and surprises us at every turn, like unexpected light, with something that at once startles and delights the mind. As the fabled touch of the Phrygian monarch transmuted the meanest materials into gold, or as the chemist extracts a spirit from a thousand seemingly unpromising substances, the unwearied and prolific fancy of Aristophanes can find matter for his drollery or sarcasm, where a less fertile or less energetic genius would slumber or despair. A beard<sup>p</sup>, a puff of smoke<sup>q</sup>, a termination<sup>r</sup>, the blunder of a clown<sup>s</sup>, the lisp of Alcibiades<sup>t</sup>, every thing and any thing is made subservient to his purposes of personal attack : once let him be started, and it is in vain to conjecture whither he will lead, or where please to stop. His restless wit flows on, sometimes sparkling in antithesis,

<sup>o</sup> Vesp. v. 1054.

<sup>p</sup> Eccl. v. 101.

<sup>q</sup> Vesp. v. 342.

<sup>r</sup> Nubes, v. 642.

<sup>s</sup> Nubes, v. 213.

<sup>t</sup> Vesp. v. 45.

sometimes pungent in a gibe, sometimes insipid in a pun, but never for an instant failing him, or threatening his readers with a drought. Persius, a satirist to whom Dryden by no means does justice, and whom no commentator except Caubaon seems to have thoroughly understood, is the only writer we can mention who comes at all near to Aristophanes in this quality of inexhaustible fertility. Perhaps the consciousness of such resemblance might heighten the enthusiasm with which that Roman hails him as the PRÆGRANDIS SENEX of the Grecian comedy, but it is an epithet to which the 'audacious' Cratinus, or the 'angry' Eupolis himself could hardly have objected. The boast Aristophanes has put into the mouth of his Chorus in the Acharnians (v. 621. et sqq.),

οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρω κλέος ἦκει,  
ὅτε καὶ βασιλεὺς, Λακεδαιμονίων τὴν πρεσβείαν βασανίζων,  
ἠρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ κρατοῦσιν·  
εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἶποι κακὰ πολλά·  
τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελτίους γεγενῆσθαι  
καὶ τῷ πολέμῳ πολὺ νικήσειν, τοῦτον ξύμβουλον ἔχοντας,

may appear plausible enough to have been more than a mere 'jeu de théâtre,' if our readers shall think we are borne out by the reality in the praises we have bestowed upon the boldness of his patriotism, and the richness of his satire.

“Language and versification are points of scarcely less importance, when we are considering the merits of a poet; and in these, says Mons. Schlegel, 'his excellence is not fairly acknowledged; it is such as to entitle him to take his place among the first poets to whom Greece has given birth.' He might have said still more; Aristophanes is wholly without a competitor in these respects. The tripping lightness and airy grace of his trochaic metres, and the majestic swell of the anapæstic tetrameter, that has taken its name from him, are fraught with music the most 'eloquent,' even under all the disadvantages of neglected accents, and modern pronunciation: while a single glance at Suidas or Hesychius is sufficient to convince us how much of his native tongue owes its preservation to his writings, and how vast those treasures must be, from whose repositories the Grecian lexicographers

have drawn such overflowing stores. Had the flames of Omar reached the whole of his productions, posterity could never have rightly estimated the exhaustless power, the endless flexibility, the prodigal exuberance of the magnificent language in which they are embodied; could never have tasted the true relish of that Attic salt, which though sometimes harsh and acrid, the ‘sales venenati’ of Seneca, might oftener seem to have been collected from that very wave which gave birth to Aphrodite herself: nor have traced to one maternal womb so many of what appear, on a superficial inspection, the idiomatic graces of other tongues. If we allow the name of Plutarch once more to cross our pages, it is not for the purpose of confuting his ridiculous charges under this head, which even the zealous Frisclinus dismisses with a smile; but merely to show how far the ardour of a thorough Platonist (for Plutarch as the devoted admirer of Socrates and Plato had his own motives for endeavouring to depreciate Aristophanes) could hurry him, in spite of the conviction of his very ears. The following is his *atrocious* criticism, as Frischlin justly terms it: ‘There is, sooth to say, in the structure of his phraseology, something tragicomic, bombastic as well as pedestrian; there is obscurity, there is vulgarity, there are turgidity and pompous ostentation, together with a garrulity and trifling that are enough to turn the stomach.’ Bona verba, Plutarche! we may well cry with honest Nicodemus. It is amusing enough to find such blasphemies as these in a writer who reckons it one of the worst symptoms of malignity to use rough or violent expressions where milder phrases are at hand, (ἐπιεικεστέρων παρόντων,) and who would soften down the *ferocious insanity* of Cleon into the gentle reprobation of a *futile levity*!

“It is an observation of Mons. Schlegel, that ‘in many passages of serious and earnest poetry, which (thanks to the boundless variety and lawless formation of the popular comedy of Athens) he has here and there introduced; Aristophanes shows himself to be a true poet, and capable, had he so chosen, of reaching the highest eminence even in the more dignified departments of his art.’ This is in fact a very strong point in his poetical character, and our applause

is due, not only to the great intrinsic merit of the passages themselves, but to the extreme taste with which they are uniformly introduced. There is no false glare, that would be misplaced and unnatural if diffused over the surface of comic composition: they are but the streaks of sunshine, that give variety and beauty to a landscape. We are never disagreeably reminded of the '*purpureus pannus*,' the purple rag botched in to shame the circumjacent meanness of a beggar's apparel. It is the '*illusæ auro vestes*,' the garment tricked with gold, but not overloaded. It always seems suited to the texture it adorns, and truly the ground is rich enough to bear a little embroidery. Aristophanes is no ostentatious coxcomb to drag down poetry from her car of fire, and parade her in the common eye, merely for the vanity of displaying his acquaintance; yet he will sometimes fling the reins into her hands, and is not the man to balk her if she invite him to her side. There are a thousand places we could refer to, that bear the stamp of this 'communion high'. We question whether the united genius of Pindar and Euripides, fond as the latter is of the nightingale, could have produced any thing superior to that burst of lyric ecstasy<sup>u</sup>, in which he calls on Philomela from her 'leafy yew' to challenge the minstrelsy of heaven. Nor will the descriptions of Ovid or of Milton stand a competition with that tone of melancholy grandeur in which he opens the parabasis of the Birds, and penetrates the mysteries of Chaos and 'Old Night'.<sup>x</sup> Indeed we might safely stake the justice of our panegyric upon the whole conception and execution of that fascinating drama, the most fantastic genius, that seems meant for fays alone to act in fairy land: that Midsummer Night's Dream of the Grecian stage, of which it is not too much to say, that it is what Shakspeare, had he been an Athenian, would have written, or, had he read Greek, would have admired.

"We have much too slender data to proceed upon, did we wish to institute a comparison, in this respect, between Aristophanes and his precursors or contemporaries, in the same

<sup>u</sup> Aves, v. 209.

<sup>x</sup> Aves, v. 685.



line, of whose works nothing but the most meagre fragments have escaped the ravages of time. But with regard to his immediate rivals, the remains of Cratinus are by no means of a nature to justify the praises of Quintilian; and the precocious talent of Eupolis fails in competition, when we find it employed upon the same subject with the muse of Aristophanes. That celebrated verse of the *Acharnians*, in which we seem yet to hear the eloquence of Pericles convulsing Greece; that verse which Cicero<sup>y</sup>, and Pliny<sup>z</sup>, Diodorus<sup>a</sup> and Lucian<sup>b</sup>, have alike appealed to as the best monument of the orator's fame, if contrasted with the cold and laboured eulogy of Eupolis, will leave little doubt upon the mind that his superior vigour in the passages of serious poetry was one of the grounds upon which the title of Aristophanes to the acknowledged sovereignty of the ancient comedy was founded.

“ So many brilliant qualities almost required a foil, or at least may cover one transgression. It is the severity of impartial criticism that forces us to admit that although Aristophanes undoubtedly moderated the spirit of unrestrained and profligate obscenity that wandered in the old hags and drunkards of preceding bards<sup>c</sup>, enough of it remains in his writings to form a foul blot upon a mind which, in the language of a well-known epigram, the Graces had selected for their peculiar portion. Those powers of the Cephisian wave<sup>d</sup> who plant their thrones at the right hand of Phœbus, and dispense to mortals the three best of heavenly gifts, wisdom, beauty, and fame<sup>e</sup>, should have shrunk away from such contamination, or have expelled it from the chosen temple, that was never to fall. It is an unnatural coalition of ugliness with elegance, a Caliban basking on the lap of an Ariel. Yet without allowing the spirit of the advocate to interfere with the calmer duties of the judge, we may urge for Aristophanes that his greatest grossness is always playful, and his longest indulgence in it comparatively short. It is a sop, and nothing

<sup>y</sup> Cic. in Oratore.      <sup>z</sup> Pliny Sec. 51. Epic. 20.      <sup>a</sup> Diod. Sic. lxii. p. 307.

<sup>b</sup> Lucian in Demosth. p. 693.      <sup>c</sup> Nubes, v. 555.

<sup>d</sup> Pindar, Olymp. xiv. l. 9. 15.      <sup>e</sup> Ran. v. 236; Nubes, v. 975; Aves, v. 669.

more, for the Cerberus of the prevailing taste of the age. This, at least, is the case in eight out of the eleven of his plays that remain with posterity. It was certainly not the bent of his mind to be immoral, though, like Swift, he might not care to wade through a little nastiness for the sake of a joke. There is no wallowing in the mud, no indecency that clings to its ground, or reluctantly gives way, 'with many a longing, lingering look behind.' His most indelicate writing is generally introductory to some passage of exceeding spirit or poetical beauty, to which his mind returns with an elastic impulse from having been forced out of its native inclination. Like Antæus he may grovel on the earth for a moment, but it is only to rise into the fresh air again with increased alacrity and renovated vigour. Springing from such sources as the Phallic Hymn, and the Margites of Homer, the Ancient Comedy could not be expected, under any management, to become a perfect model of uninterrupted purity. We cannot be surprised to find some pollutions in the stream, when its fountain-heads were these; nor offended at detecting those pollutions in the earlier part of its course, when we know that it had not left them all behind, even when filtered through into the pages of Menander. 'Omnes Luxuriæ Interpres,' the character which Pliny bestows upon that poet, is pretty intelligible testimony against him, although we had not Terence for a stronger and more substantial evidence.

"We are persuaded that what we have advanced concerning the nature of the Old Comedy, and the merits of him who was its prince, however extravagant it may appear to superficial students, or to timid reasoners, will be fully admitted by all that are thoroughly acquainted with the Aristophanic writings; and we have the rather avoided any attempt at overstrained ingenuity, and aimed at a perfect simplicity in our observations, that the complete sincerity of our own conviction might be made as manifest as possible. Aristophanes will of course continue to be underrated by all who choose to submit ancient subjects to the test of modern opinions; who cannot perceive any excellence in dramas that are com-

posed upon rules entirely different from the only principles they can understand: or who are generously satisfied to draw decided inferences from what floats upon the surface, without the pains, or perhaps without the power of diving into those depths which so often hide the gems of 'purest ray.'"

# PRELIMINARY OBSERVATIONS UPON THE GREEK DRAMA.

TRANSLATED FROM THE FRENCH OF PÈRE BRUMOY.

THE Greek comedies were performed by public authority three or four times during the year : at the feasts of Bacchus called the Dionysia, which were celebrated towards the spring and in the city, at the Panathenea or feasts of Minerva every fifth year, and at the feast of the Lenæan Bacchus annually at the end of autumn ; these were held in the fields. Besides these feasts, it is supposed there was one celebrated particularly in honour of Bacchus, named Anthesteria, which was divided into three, called the feasts of the Tuns, the Cups, and the Pots. It is said that the excommunication of Orestes gave place to the feast of cups, of which Euripides speaks in his tragedy of Iphigenia in Tauris, and which forms the concluding part of the Acharnians of Aristophanes. It was also appropriated to spectacles, and on these days the tragic and comic poets disputed for the prizes. Originally each poet presented four plays, called a tetralogy, composed of three tragedies on the same heroic subject, and one satyric drama ; excepting Sophocles, who, not deeming it proper to continue so troublesome an exercise, limited himself to one single piece every time that he disputed for the prize. There were judges, or commissaries, named by the state, whose office it was to deliberate in assembly upon the merit of the pieces, whether comic or tragic, before they were exhibited at the feasts. They were performed before them, and sometimes, as appears from a passage of Aristophanes in the Birds, even in presence of the people but without much preparation. The judges gave their suffrages, and the piece which had the plurality of voices was declared victorious, crowned as such, and represented at the expense of the republic with all possible pomp. But even here the best pieces had not always the preference, for intrigue, caprice, and prejudice are to be found in all times. It does not appear that Aristophanes himself performed in his pieces, if we except the part of Cleon in the KNIGHTS, who was so formidable a person, that no actor was to be found bold enough to represent him ; at least, this is certainly the first time our poet

appeared on the stage. Callistratus and Philonides generally acted in his plays. It is the opinion of the anonymous author of the life of Aristophanes, that the former acted in the pieces which did not directly relate to the state, or private persons; such as the *Plutus*; and that the latter played in those which painted after nature the Athenians of that time, and which were addressed to the republic in a body. The first comedy of Aristophanes has not come down to us, it was called the *Dætaleans*. At the time of its representation he was not known as its author, being then under the age prescribed by law, which forbad any poet to compose for the theatre before he had reached the period of thirty years, some say forty. It was represented by Callistratus, under the archon Diotimus, the first year of the lxxxviiiith Olympiad, and was deemed worthy of the second place. This date serves in a great degree to determine that of some others. But, independently of this, the periods at which the generality of the most important were written, as those which relate to the republic; the distinguished men of Athens; or to the Peloponnesian war, during which almost all of those we now have were performed, are fixed by the very words of Aristophanes, by ancient Greek prefaces upon his works, by the Scholiasts, and by the inference one may form from all these united, which have determined me to arrange them in the following manner.

		Year of the Peloponnesian War.
1. The Acharnians . . . . .	acted in the .	6th.
2. The Knights . . . . .		7th.
3. The Clouds . . . . .		9th.
4. The Wasps . . . . .		9th.
5. Peace . . . . .		13th.
6. The Birds . . . . .		18th.
7. The Feasts of Ceres . . . . .		21st.
8. Lysistrata . . . . .		21st.
9. The Frogs . . . . .	acted in the 4th year of the lxixth Olympiad.	
10. The Women assembled in Council .	Date uncertain.	
11. Plutus . . . . .	acted in the 4th year of the xcviith Olympiad.	

One needs not give oneself much trouble respecting the dates of all the pieces of Æschylus, Sophocles, or Euripides, because they are tragedies quite independent of the times in which they were acted, the subjects being drawn chiefly from fabulous history and

known as such. But that is not the case with Aristophanes. His comedies are so much linked with the times in which he composed them, that many of the most delicate and agreeable passages, would be unintelligible if we could not determine the contemporary facts upon which they depend, and consequently the true origin of each piece. This labour, undertaken with relation to the comedies which remain to us, has been so much the more necessary, because the Scholiasts, whose remarks upon other points are so very valuable, have sometimes committed great oversights for want of having clearly ascertained the dates, and many learned men have fallen into the same errors with them upon their authority. As it avails little to mark the eras, if we do not join to them the events, and deeds, which belong to them, I have thought it right to place before the eyes of the reader the Annals of all the most remarkable circumstances of the famous Peloponnesian war. The comedies of Aristophanes in order to be well understood would demand a good Greek history. To supply this, I have extracted these annals from the Chronology of father Petavius, and I have sometimes added the authority of the comic poet to that of Thucydides, the historian of a part of this war. It may suffice to read them over at first slightly, but one must again have recourse to them, on reading each play, particularly the *ACHARNIANS*, the *KNIGHTS*, and *PEACE*. At first sight a difficulty may perhaps arise respecting the archons marked in the comedies, because they do not appear always to agree with those marked by Petavius, but it is easy to reconcile them, if we pay particular attention to the year in which each archonship begins and finishes, thus the Scholiasts of Aristophanes will be reconciled with the annals of which I make use. Thucydides himself advises us upon the subject of the Peloponnesian war, of which he gives the history, "always to have in view his plan of reckoning the years by the summers and winters, without regard to the enumeration and succession of the Athenian archons, or others, whether magistrates, or generals of any country, because this mode of commutation would throw us into embarrassment on account of the various periods at which they entered upon their offices."

# ANNALS OF THE PELOPONNESIAN WAR

TO ILLUSTRATE THE COMEDIES OF ARISTOPHANES.

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431 Years before J. C.—323 since the foundation of Rome.  
Ol. LXXXVII. 2; the first of the War—PYTHODORUS the  
Archon finishing, EUTHYDEMUS beginning.

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THE Peloponnesian war began under the archonship of Pythodorus in the spring.—The real cause of this war was the jealousy of the Lacedæmonians against the Athenians, who were become too proud and powerful.—The pretexts for it, were different acts of hostility; among others, the decree enacted against the Megarians by Pericles, who himself was the great promoter of the war.—It began by the surprise of Plataea, a town on the frontiers of Bœotia, where the Thebans were all killed.—Some months after, the Lacedæmonians ravaged the territory of Attica, and encamped in Acharnæ, one of its richest boroughs, forty years after the irruption of Plistoanax [Thucyd. lib. 2.]—The Athenians drove the inhabitants of Ægina from their isle, and ruined the coasts of the Peloponnesus with a fleet of a hundred vessels.—They gained over to their party Sitalces, king of Thrace, and Perdiccas king of Macedonia.—See the Acharnians, the Knights, and Peace.

## 3d YEAR. 2d OF THE WAR.

APOLLODORUS, ARCHON.

The Athenians in vain besiege Methone.—Brasidas, chief of the Lacedæmonians, renders himself illustrious.—A dreadful plague rages in Athens, caused by the great number of peasants who retired there after a second incursion which the Lacedæmonians made in Attica.—Pericles a second time ravages the coasts of the Peloponnesus.—He becomes odious to the Athenians who condemn him to a fine [Thucyd. 2. Diod. 12.] see the Knights.

## 4th YEAR. 3d OF THE WAR.

EPAMINONDAS, ARCHON.

Pericles dies two years and six months after the commencement of the war.—Agnon, the Athenian general, attacks and takes Potidæa, a city of Macedonia inhabited by a colony of Corinthians.—Phormio, another Athenian chief, gains two naval battles over the Lacedæmonians.—The Peloponnesians attack Plataea in the month of October.

## OL. LXXXVIII. 4th YEAR OF THE WAR.

DIOTIMUS, ARCHON.

Sitalces is occupied against Perdiccas [Thucyd. lib. 2.] see the Acharnians.—The Lesbians, particularly those of Mitylene, quit the party of the Athenians, and secretly send deputies to the Peloponnesians [Thucyd. lib. 3.]—Mitylene is taken, and its inhabitants put to the sword.—The siege of Plataea continues.

## 2d YEAR. 5th OF THE WAR.

EUCLIDES, ARCHON.

The Leontines entreat the Athenians to send a fleet into Sicily, to defend them against Syracuse (then a considerable city of Sicily), which was agreed to, but the affair was accommodated.—The Mitylenians, besieged by Paches for the second time, are obliged to surrender.—Athens condemns them all to death, and the women and children to slavery.—The next day they send a contrary order, which arrives seasonably: see the Acharnians.—The Lacedæmonians take and ruin Plataea.—Sedition in Corcyra.—The nobility incline towards the Lacedæmonians, the people towards the Athenians, who support them against the nobility.

## 3d YEAR. 6th OF THE WAR.

SCYTHODORUS, ARCHON.

The plague breaks out again in Athens.—Delos is purified, and an edict published that no birth or burial should take place in the island.—Trachiniae takes the name of Heraclea and becomes a Lacedæmonian colony.—Laches, in Sicily, draws over the Messinians to



the party of Athens.—The Athenians send thirty ships to the Peloponnesus, under the conduct of Demosthenes, Alcisthenes and Procles.—They also give fifty-one to Nicias for the attack of Melos.—These subdue the Bœotians at Tanagra.—Demosthenes harasses the Leucadians with Acharnanian troops, but he is conquered by the Ætolians.—The Athenians in Magna Græcia, or Calabria, spread devastation in the territory of the Locrians.—They take Peripopolion.—Demosthenes revenges himself upon the Ætolians and Lacedæmonians united [Diod. 12.]

#### 4th YEAR. 7th OF THE WAR.

##### STRATOCLES, ARCHON.

Demosthenes fortifies Pylos, 400 stadia distant from Lacedæmon.—The Lacedæmonians throw some troops into the little island of Sphacteriæ, opposite the port of Pylos.—They are intercepted there without hope of resource. — The Lacedæmonians enter into negotiation.—They are repulsed with harshness, and Cleon was the author of this advice so very injurious to the Athenians.—Cleon in spite of himself is proclaimed general, and takes the island with Demosthenes [Thucyd. 3. Diod. 12.] see the Knights: that comedy turns principally upon this history.—Death of Artaxerxes Longimanus in the fortieth year of his reign.—Xerxes succeeds him for two months, and Sogdianus for seven.—The Syracusans and Locrians take Messina.

#### OL. LXXXIX. 8th YEAR OF THE WAR.

##### ISARCHUS, ARCHON.

The people of Syracuse and the other Sicilians make peace.—The Athenian chiefs on their return are condemned to exile or a fine.—Brasidas, the chief of the Lacedæmonians, saves Megara, which place the Athenians wish to surprise.—By order of the Athenians, Lamachus goes to Pontus, and Demosthenes to Naupactus (now called Lepanto.)—Brasidas, on his side, negociates with Perdiccas, and gains many cities to the Lacedæmonian party.—He takes Amphipolis [Thucyd. 4. Diod. 14.] see the Acharnians and Peace.—Commencement of the reign of Ochus or Darius Nothus, the ninth king of Persia, which lasts nineteen years.—This epoch is the date of the first Clouds of Aristophanes; the second comedy under that title was played the year after: now according to Diogenes Laertius and

Ensebius, Socrates only died in the first year of the xcvi<sup>th</sup> Olympiad, aged seventy years, that is to say, at least twenty-three years after the representation of the Clouds, wherefore Aristophanes could not be considered as the immediate cause of his death, as Ælian appears to insinuate.

## 2d YEAR. 9th OF THE WAR.

AMINIAS, ARCHON.

Lamachus, the Athenian general, loses his fleet near Heraclea by a tempest.—Truce for one year between the Athenians and Lacedæmonians.—Brasidas takes Scione (one of the five cities of Pallene or Phlegra) before he received news of the truce, a subject of altercation which could not be settled.—Menda (a town in the region of Pallene) goes over to the Lacedæmonians.—Nicias recovers that place.—They besiege Scione.—Perdiccas, alienated from the Lacedæmonians, takes again the side of the Athenians.—The temple of Argos burnt by the negligence of the sacrificer [Thucyd. 4. Diod. 12.]

## 3d YEAR. 10th OF THE WAR.

ALCÆUS, ARCHON.

Cleon, in Thrace, takes Torone.—He makes a precipitate retreat before Amphipolis.—They pursue him; he is killed, as well as Brasidas, but the Lacedæmonians are conquerors.—By the death of these two turbulent leaders, a truce was gained for fifty years between Athens and Lacedæmon.—Here, properly speaking, the Peloponnesian war ends [Thucyd. 5.] We ought not to call by this name the war which followed, because the new troubles which broke the truce were a natural consequence of this first war. This epoch is remarkable for the comedies of Aristophanes.

## 4th YEAR. 11th OF THE WAR.

ARISTION, ARCHON.

The Greek cities imagining that the Athenians and Lacedæmonians had conspired together against the liberties of the rest of Greece, make a league amongst themselves, and unanimously yield up the principal power to Argos.—The Lacedæmonians endeavour to retain their allies by mildness, the Athenians have recourse to severity and violence, which conduct furnishes a fresh subject of dispute [Thucyd. 5. Diod. 12.]

## OL. XC. 12th YEAR OF THE WAR.

ARISTOPHILUS, ARCHON.

The Athenians re-establish the Delians whom they had expelled.—They refuse to restore Pylos to the Lacedæmonians.—Renewal of the war.—By a stratagem of Alcibiades the Argives are brought to join themselves with the Athenians.—The Ælians are excluded from the Olympic games, for having acted hostilely during the truce agreed upon for their celebration [Diod. 12.]

## 2d YEAR. 13th OF THE WAR.

ARCHIAS, ARCHON.

The Argives take up arms against the Lacedæmonians, make peace, and violate it.—The Boeotians seize upon Heraclea.—Alcibiades, in arms, enters the Peloponnesus.—The Argives take Epidaurus [Thucyd. 5. Diod. 12.] see the Peace.

## 3d YEAR. 14th OF THE WAR.

ANTIPHON, ARCHON.

The Lacedæmonians gain a signal victory over the forces of Argos and Mantinea [Thucyd. 5.]

## 4th YEAR. 15th OF THE WAR.

EUPHEMUS, ARCHON.

Treaty of the Lacedæmonians with the people of Argos and Mantinea, about the end of the fourth year of the xcth Olympiad [Thucyd. 5.]—Perdiccas becomes an object of suspicion to the Athenians.

## OL. XCI. 16th YEAR OF THE WAR.

ARISTOMNESTUS, ARCHON.

Rash enterprise of the Athenians against the Sicilians, of which the following is the subject: the inhabitants of Selinus had oppressed the Egestans, and those of Syracuse had expelled the Leontines.—These unhappy people had recourse to the Athenians, who at the instigation of Alcibiades undertake their defence, with the design of invading all Sicily; but they were greatly deceived in their expectations.—The Athenians never suffered so terrible a check.—The three

generals named for this war were Alcibiades, Nicias, and Lamachus.—Aristophanes does not speak of it in the Peace, nor could he, whatever some commentators may affirm, for this expedition was not then undertaken.—The islanders of Melos subdued by the Athenians, who kill all above the age of manhood [Thucyd. 5. Diod. 12.]

## 2d YEAR. 17th OF THE WAR.

CHABRIAS, ARCHON.

The numerous fleet of Athens sail towards Sicily.—The Hermes or figures of Mercury which they placed in the cross roads, are one night found mutilated.—This was considered a fatal presage of the destiny which awaited the Sicilian expedition.—Upon this account they accuse Alcibiades of impiety, and endeavour to oblige him to return to Athens to answer to this accusation.—He goes as far as Thurium, and flies from thence to Sparta.—He reaches the Lacedæmonians, and animates them to assist Sicily against the Athenians.—They send Gylippus in his place [Diod. 13.]

## 3d YEAR. 18th OF THE WAR.

PISANDER, ARCHON.

The Athenians blockade Syracuse.—Lamachus is killed.—In Greece, the Athenians, united to the Argons, ravage Laconia.—The truce is broken, and the Syracusans fortify themselves.—Nicias, being reduced to a frightful extremity, demands to be recalled.

## 4th YEAR. 19th OF THE WAR.

CLEOCRITUS, ARCHON.

The Lacedæmonians take Decelea, situated about 120 stadia from Athens.—The Athenians send succours into Sicily, under the command of Eurymedon and Demosthenes.—Naval battle lost by the Syracusans, but they afterwards have their revenge, and totally defeat the Athenians both by sea and land.—Demosthenes and Nicias lose their lives.—An eclipse of the moon on Wednesday the 28th of August towards midnight [Thucyd. 8.]—The effect of this loss upon the Athenians was the defection of the islands of Lesbos and Chios; and Eubœa also meditates a separation.—Tissaphernes and Pharnabazus, the king of Persia's lieutenants, have a conference with the Lacedæmonians.

## OL. XCII. 20th YEAR OF THE WAR.

CALLIAS, ARCHON.

The Lacedæmonians make a treaty with Darius Nothus king of Persia.—The Athenians attack Chios.—The Syracusans send succours to the Peloponnesians.—Alcibiades negotiates his pardon and his return to Athens.—He proposes to gain Tissaphernes, and to establish the oligarchy, which he brings about with the assistance of Pisander, and they establish the Athenian republic under 400 administrators, 100 years after the abolition of royalty.—Alcibiades makes his peace, quits Lacedæmon, and returns to Athens.—Charminus the Athenian loses six triremes in a naval combat fought near the island of Simia against Antiochus the Lacedæmon [Aristophanes, Feasts of Ceres; Thucyd.]

## 2d YEAR. 21st OF THE WAR.

THEOPOMPUS, ARCHON.

The 400 governors exercise an insupportable tyranny.—Agis, king of Lacedæmon, harasses Attica.—Hyperbolus, of whom Aristophanes so often makes mention, banished by the ostracism, an honour which he did not deserve, is killed in a sedition at Samos.—The 400 administrators of Athens are abolished, and the government of the 5000 established.—The Athenians are conquered in Eubœa, and the Eubœans quit their party.—Mindarus, chief of the Lacedæmonians, eludes the Athenians, and causes a fleet from Miletus to pass into the Hellespont, where Thrasybulus and Thrasyllus vanquish him in a naval battle, between Sestos and Abydos.—Afterwards they take Cyzicus.—Thucydides here finishes his history.—Mindarus is conquered for the third time at Cyzicus, and there loses his life [Xenoph. 1.]

## 3d YEAR. 22d OF THE WAR.

GLAUCIPPUS, ARCHON.

The inhabitants of Egesta, oppressed by the Selinuntians, and fearing the anger of the Syracusans on account of their union with the Athenians, call in the Carthaginians to their assistance, who send Hannibal, grandson of Amilcar, and son of Giscon.—The people of Selinus address themselves to the Syracusans [Diod. 13.]—The

Chalcians in Eubœa abandon the Athenians, and, conspiring with the Bœotians, contract their arm of the sea so as only to allow a passage wide enough for one ship to pass up.—The Lacedæmonians endeavour, but without success, to procure peace [Diod. 3.]—Archelaus, fourteenth king of Macedonia, reigns fourteen years.

#### 4th YEAR. 23d OF THE WAR.

DIOCLES, ARCHON.

Hannibal takes Selinus and pillages it about 242 years after its foundation.—He also destroys Himera 240 years after it had been founded.—The Lacedæmonians recover Pylos fifteen years after it had been fortified by Demosthenes, and taken from them by the Athenians.—Theramenes takes Chalcedonia, and Alcibiades Byzantium [Diod. 13.]

#### OL. XCIII. 24th YEAR OF THE WAR.

EUCTEMON, ARCHON.

The Athenians seize upon all the towns of the Hellespont excepting Abydos.—Alcibiades on his return to Athens is received with great pomp.—A short time afterwards he mans a fleet and makes several excursions.—The Lacedæmonians make Lysander their general, who is assisted by Cyrus son of Darius Nothus in Asia.—In the absence of Alcibiades, his lieutenant Antioclus is unsuccessful in the war.—The Athenians remove Alcibiades from the command, and place his army under the command of ten chiefs.—He flies from Athens for the second time [Diod. 13.]

#### 2d YEAR. 25th OF THE WAR.

ANTIGENES, ARCHON.

The Lacedæmonians appoint Callicratidas in the place of Lysander.—Conon, the Athenian general, is obliged to retire to Mitylene.—Callicratidas besieges it [Diod. 13.]

#### 3d YEAR. 26th OF THE WAR.

CALLIAS, ARCHON.

The Athenians subdue the islands Arginusæ, between Mitylene and Methymnus.—Callicratidas is killed.—The Athenian chiefs

punished for not having saved the bodies of those who had suffered shipwreck, although the tempest had prevented them.—The temple of Minerva at Athens burnt [Xenoph. 2.]—Sophocles and Euripides die this same year, according to the annals of Apollodorus [see Diod.]—Others say that Sophocles, although much older, survived Euripides six years.

#### 4th YEAR. 27th OF THE WAR.

ALEXIAS, ARCHON.

Lysander has for his colleague Aracus, with an order to the latter to obey the former.—The Athenians conquered at a place named Ægos Potamos, in consequence of not having followed the counsels of Alcibiades.—Lysander besieges Athens.

#### OL. XCIV. 28th YEAR OF THE WAR.

PYTHODORUS, ARCHON.

404 years before the birth of J. C. ; 350 after the foundation of Rome.

At the beginning of the first year of this Olympiad, about the 28th of April, the Peloponnesian war finishes by the taking of Athens, of which Lysander makes himself master after having besieged it for six months.—The Thebans vote for its destruction, but the Lacedæmonians preserve it, and establish in it the Thirty Tyrants.—Theramenes their chief is killed, though the most moderate of them.—Thus we see the Peloponnesian war continued during twenty-seven years six months.—The fortifications of the port of the Piræus, which Themistocles had erected, were razed [Pausan. in Attic.]—Alcibiades died this year [Diod. 13.]

**PLUTUS.**



## **DRAMATIS PERSONÆ.**

**CHREMYLUS, A HUSBANDMAN.**

**CARIO, HIS SERVANT.**

**PLUTUS, THE GOD OF WEALTH.**

**CHORUS OF VILLAGERS.**

**BLEPSIDEMUS, THE FRIEND OF CHREMYLUS.**

**POVERTY, (PERSONIFIED.)**

**WIFE OF CHREMYLUS.**

**A JUST MAN.**

**A SYCOPHANT.**

**AN OLD WOMAN.**

**A YOUNG MAN.**

**MERCURY.**

**PRIEST OF JUPITER.**

*The Scene is before the house of CHREMYLUS, in Athens.*

# PRELIMINARY OBSERVATIONS

UPON

## PLUTUS,

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

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THIS COMEDY WAS ACTED IN THE FOURTH YEAR OF THE XCVIITH OLYMPIAD,  
UNDER THE ARCHON ANTIPATER.

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THIS play, which has not, like most others of Aristophanes, a political tendency, but is of general and moral application, was acted in the 4th year of the 97th Olympiad, (B. C. 438.) when Antipater was archon, after the expulsion of the thirty tyrants from Athens, as Palmer rightly, I think, conjectures, after Muretus, from v. 1146. of the original; in fact, there is no other positive proof of its date, than that of the Greek preface; for Aristophanes, contrary to his usual custom, speaks but little either of public affairs or of the government of the state in the Plutus. One can only at most draw from it some slight hints, but these tend to confirm the epoch marked by the ancient scholiast. This reserve on the part of Aristophanes suffices to shew, how much the ancient comedy had begun to lose its original license. The reason is, that it followed the fate of the democracy, which, after having been many times altered, and often re-established, had lost its vigour, and preserved only the shade of the ancient popular government, which Aristophanes had found forty years before, when he produced his first comedy of the Daitaliens, under the archon Diotemus. One of the scholiasts assures us, that there were two representations of the Plutus, one of which appeared twenty years before that of which we are now speaking, but there is nothing in the piece that remains, to lead to this conclusion, nor does the Greek preface, (which appears, from the details into which it enters, to be very ancient,) say a word of it. In the comedy now before us there is a Chorus, but a very different one from those in our author's former productions; it is neither slanderous nor satirical, and

the personal raillery which occasionally occurs, is not so violent as in many of his other pieces ; its principal charm arises from fiction rather than from slander, and we shall find that the Attic salt with which it is seasoned, has not less pungency than that which is scattered throughout his other comedies. The poet pretends, that a bourgeois or peasant, having met a blind man, finds that he is the god of riches, his sight is restored to him, and he is worshipped in the place of Jupiter. The avarice of the Athenians, which bordered upon impiety, many private individuals, and the gods, are the principal objects which furnish the fiction, and reign throughout all the scenes of it. The grand object which Aristophanes had in view in the composition of this comedy, was to reprove the people who were devoted to Plutus, as if he were their only divinity, and to ridicule the preference shewn to riches rather than to mediocrity. Now, this ridicule results evidently, and in the most cutting manner, from what poverty says of the homage paid to riches, and the abuse which is made of them ; an abuse carried to such an height, as even to lead them to neglect the worship of the gods, who are obliged to come and claim from the avaricious hands of men, the gifts and offerings of which gratitude ought to have assured to them the peaceful and perpetual enjoyment. Thus, by apparently flattering the taste of the Athenians, Aristophanes succeeded in fulfilling his end of giving them the most useful lessons ; and displayed in the happiest manner his valuable art of impressing truth on this sovereign people. In this comedy the characters are well imagined, the scenes agreeably varied, and the expression is pure and elegant. In its essence it belongs to the old school, but in the sparingness of personal satire, and in the mildness which pervades it, it seems to verge towards the middle comedy. The older comedy, indeed, received its death blow from a formal enactment ; but even before that event it was perhaps every day more hazardous to exercise the democratic privilege of the old comedian in its full extent.

# PLUTUS.

## ACT I. SCENE I.

CARIO, CHREMYLUS, PLUTUS.

CAR. How hard a thing it is, O Jove and Gods<sup>a</sup>,  
To be the bondsman of a mad-brained master!  
For let the servant give the best of counsels,  
But which his lord may think not fit to follow,  
Your slave perforce must share the penalties<sup>b</sup>: 5  
For fortune suffers not the lord by nature<sup>c</sup>,  
To rule his person, but the purchaser.  
And so it is i' the world—but 'gainst Apollo,  
Who from the tripod made of beaten gold<sup>d</sup>,  
Gives oracles, I have this fair complaint: 10  
Doctor and conjurer, though he be, to boot,

<sup>a</sup> This play is very humorously opened by Cario, that admirable model of a theatrical valet, whose name, according to the author of the Vth Greek Hypothesis, is hellenized from Κάρ, the Carians having been always a slavish and contemptible race, according to the Homeric proverb, *τίω δέ μιν ἐν Καρὸς αἴσῃ; ἦτοι ἐν δούλου τάξει*, Il. i. 378. although this etymon is strongly controverted by Clarke, in his erudite note on that passage.

<sup>b</sup> *Μετέχειν ἀνάγκῃ τὸν θεράποντα τῶν κακῶν* The evils here spoken of, when referred to slaves, must be understood of stripes and blows inflicted either with the hand or foot: *ἤγουν τῶν πληγῶν*, (Schol.) So Syrus in the *Heautontimorumenos* of Terence, (II. 3. 115.) says in a sort of quibble: “*Tibi erunt parata verba —huic homini verbera.*”

<sup>c</sup> Fortune is here expressed by *ὁ δαίμων*, in the language of many authors, cited by Hemsterhusius, *τὸν ἐωνημένον* (*the purchaser*, v. 7.) is said by the Scholiast to be put *ἀντὶ τοῦ τὸν ὠνησάμενον—ἀπὸ τοῦ ὠνούμαι*.

<sup>d</sup> Our poet here rises to the tone of tragedy, *ἐτραγικεύσατο τῇ φράσει* says the Scholiast, who gives a long account of the consecration of the golden tripod to Apollo, by certain fishermen of Miletus, who brought up in their net this valuable article instead of fish, and upon a dispute arising as to its rightful possessor, Apollo being consulted, decided that it should be given to the wisest of all, on which it was offered to the seven wise men, and after they had refused it, it was at last sent to Apollo.

And they say, cunning, he hath sent me back,  
 My master, in most melancholy plight.  
 Just doing the reverse of what he ought.  
 For we who see, do, most part, lead the blind<sup>e</sup>. 15  
 Still he pursues, and forces me on too,  
 Not muttering in reply a single word.  
 I cannot, must not, will not, hold my tongue,  
 Unless you tell me, why on earth we're dogging.  
 This fellow, sir, nay—but I'll plague you well. 20  
 You know you cannot hit me, whilst I wear  
 The chaplet<sup>f</sup>.

CHR. No, by Jupiter, but first  
 I'll whip your chaplet off, and do it, if thou  
 Annoyest me, that thou may'st feel it more.

CAR. Mere trifles, for I will not stop, until 25  
 You tell me who your friend is, for 'tis all  
 From kindness towards you I press the point.

CHR. Well, I'll not hide it from you, for I deem  
 Of all my household, thee—the trustiest knave.  
 I, though a moral and religious man, 30  
 Was poorly off, and have a beggar's fortune.

CAR. Experto crede, sir,

CHR. Others meanwhile  
 Were growing rich, church-robbers, barristers,  
 Informers, ragamuffins,

CAR. I believe it.

CHR. I went then to ask counsel of the god; 35  
 Thinking that all my life, much suffering man<sup>g</sup>!

<sup>e</sup> Μελαγχολῶντ' ἀπέπεμψέ μοι τὸν δεσπότην· i. e. abounding in black bile—*μαινόμενον*, as it is explained by the lexicographers, one who acts in all things differently from a man in his right senses, following instead of preceding the blind.

<sup>f</sup> It was customary with those who went to the temples of the gods, especially of Apollo, to place a crown on their head, which raised them for a time on an equality with their masters; hence it is, that Cario speaks with such boldness in the presence of his lord: *παρρησιάζεται πρὸς τὸν δεσπότην*. (Schol.)

<sup>g</sup> There can be little doubt that *βίον* in the former of these lines, is to be understood in its common signification of *life*, although Brunck, followed of course by the French translator, renders it "*facultates—toutes les provisions*." In the following line, Bentley, against all MS. authority, proposes to read *ἐκτρολυπεῖσθαι*, to wound

Was now discharg'd, like arrows from the bow,  
 But for my son, my only one, to ask  
 If he must change his manners, and become  
 Crafty, unjust, no health in him, as thinking 40  
 This was the profitable course in life.

CAR. What then spake Phœbus, from his laurel crown<sup>b</sup>?

CHR. That shalt thou hear, for clearly thus the god  
 Enjoin'd me. Him whom at my egress first  
 I should encounter, not to leave again, 45  
 But should persuade him to attend me home.

CAR. And whom didst thou encounter first?

CHR. This man.

CAR. And can't you take the meaning of the god,  
 Bidding thee, biggest blockhead, palpably  
 Train up the youngster in his country's fashion. 50

CHR. Wherefore believe you this?

CAR. 'Tis manifest,  
 That even a blind man thinks he sees it all,  
 How much it profits now-a-days to practise  
 Nothing that's sound.

CHR. It is not possible  
 The oracle should tend to this, but have 55  
 Some other greater end; but if this man  
 Would tell us who on earth he is, and why,  
 And wherefore, he is hither come with us,  
 We then might know what means our oracle.

CAR. Come on, thou first declare thyself, or I 60  
 Do what shall follow; speak, and quickly too.

PLU. I do speak, and I say to you—be hanged!

CAR. D'ye catch the name, *who* does he say he is?

CHR. To thee he speaks this, not to me, for thou

*to an end*, (from *ταλύπη*, a ball of wool or thread,) instead of the common *ἐκτερο-  
 ξεύσθαι*, which expression, founded in an obvious metaphor, will remind the reader  
 of Horace, (Od. II. 16, 17.)

*Quid brevi fortes jaculamur ævo multa?*

<sup>b</sup> The Scholiast observes, that Aristophanes here makes use of two expressions,  
 which are of a more tragic cast than ordinary—*ἐλακεν ἐκ τῶν στεμμά τῶν*. In-  
 deed, whenever his subject requires it, the line of Horace, relating to the Roman  
 authors, after the turbulence of the Punic wars, may be well applied to him.

*Spirat tragicum satis, et feliciter audet.* (Ep. II. i. l. 66.)

In a rough boorish manner askest him. 65  
 But if thou takest pleasure in the manners  
 Of one who keeps his oaths inviolate,  
 Tell it to me.

PLU. I tell thee, go and weep<sup>1</sup>.

CAR. There, take your man and omen of the god.

CHR. By Ceres, thou no longer shalt rejoice, 70

CAR. For if thou wilt not speak, I will destroy thee.  
 Wretch as thou art, some miserable fashion.—

PLU. My good sir, hold off from me.

CHR. By no means.

CAR. And yet, my master, what I say is best.

I will destroy this man most wretchedly. 75

For having plac'd him on some precipice,

I'll leave him and depart, that he may fall

And break his neck.

CHR. Away with him, post haste.

PLU. Nay, nay, I beg.

CHR. Will you not tell us then?

PLU. But if you get it from me who I am, 80

Full well I know you'll do some mischief to me.

And not release me.

CHR. By the powers we will

At least, if such your wish.

PLU. Unhand me then

At once.

CHR. Lo there, we do unhand thee thus.

PLU. Hear, then, for, as it seems, I must declare 85

What I had made my mind up to conceal,

Yes, I am Plutus<sup>k</sup>—

CHR. O most execrable

Of all mankind! thou Plutus, and yet silent?

<sup>1</sup> Εγὼ μὲν οἰμώζειν λέγωσιν.—“Οἰμώζειν est ejulare, ululare, quum κλάειν (62) sit flere. Jam quia ii qui graviter puniuntur, plorare solent; ii qui pœnis in primis gravibus afficiuntur, ejulare; κλάειν est graviter, οἰμώζειν gravissimè puniri.” Brunck.

<sup>k</sup> Chremylus must be supposed purposely to feign his knowledge of the identity of Plutus, and under the notion that he is an impostor, to address him as the most execrable of mortals. Plutus' positive assurance of his identity, (l. 92. αὐτότατος,) is imitated by Plautus, (Trinum. IV. 2. 1115.) *Ipsus, inquam, Charmides sum*—Sqc. *Ergo ipsusneés?* Charm. *Ipsissimus.*

CAR. Thou, Plutus, in this miserable plight!

CHR. Phœbus, Apollo, gods, and deities, 90  
And Jove, what say'st thou? art thou truly he?

PLU. Yes.

CHR. That same he?

PLU. The most identical.

CHR. Say, then, whence is it that thou goest in rags?

PLU. I from Patrocles' habitation come<sup>1</sup>,  
Who has not us'd the bath since he was born. 95

CHR. But how came this misfortune on you? tell me.

PLU. Jove serv'd me thus from envy to mankind.  
For when a boy I threaten'd to frequent<sup>m</sup>,  
None but the righteous, just, and orderly.  
But he hath made me blind, that none of these 100  
I might distinguish, with such envious hate,  
He looks upon the good.

CHR. Yet by the good  
Alone he's honour'd, and the just.

PLU. I grant thee.

CHR. Come then, wert thou to see again, as erst,  
Would'st thou still shun the wicked?

PLU. That I would. 105

CHR. And commune with the just?

PLU. Most certainly.

For 'tis a long time since I've seen their face.

CHR. Aye, and no marvel, I, who have eyes, have not.

PLU. Now let me go, you know my story now.

CHR. By Jove, but much more will we hold thee fast. 110

PLU. Did I not say that you would give me trouble?

CHR. And thou, I beg, obey, and leave me not,  
For never shalt thou find, search as thou wilt,

<sup>1</sup> Patrocles was a rich but sordid Athenian, who was of so sparing a disposition, as to deny himself the use of that indispensable article a public bath, grudging the oil with which bathers were wont to anoint themselves, as well as the fee to the bath keepers, which probably did not amount to more than the Roman farthing, whence the phrase—*quadrante lavari*. (Schol.)

<sup>m</sup> 'Εγὼ γὰρ ὦν μαιράκιον.—This was the third age of man, according to the enumeration of Hippocrates, παῖδιον. παῖς μαιράκιον νεάνισκος ἀνὴρ γέρων· πρὶςβύτης or according to Hesiod, βρέφος παῖδιον μείραξ νεανίας ἀνὴρ πρὶςβύτης γέρων.



A better natur'd mortal than myself,  
So help me Jove; for there is none beside. 115

PLU. Aye, so say all, but soon as they obtain me,  
In truth, and are possess'd of wealth; full soon  
They become eminent in wickedness.

CHR. 'Tis so indeed, and yet not all are bad.

PLU. Not all, but one and all!

CAR. This shall be rue. 120  
*[turning to the spectators.]*

CHR. That thou may'st know what blessings will be thine,  
If thou remain with us, attend and hear,  
For sure I think, with the gods help be't said,  
That I will liberate thee from this blindness,  
And make thee see. 125

PLU. By no means must thou do this,  
I have no wish to see again.

CHR. What say'st thou?  
Here is a man born to be miserable.

PLU. Jove, therefore, who well knows their foolish deeds,  
Soon as he shall have heard it will destroy me.

CHR. And does he not this now, who suffers thee 130  
To strike thyself about in wand'ring round?

PLU. I know not, but I dread him terribly.

CHR. Is't true, O thou most fearful of all gods?  
Why, thinkest thou the tyranny of Jove,  
And all his bolts were worth three oboli, 135  
Should'st thou again see e'er so short a time?

PLU. Ah! speak not thus, O impious man!

CHR. Be quiet.  
For I will prove that thou art far more potent  
Than Jove.

PLU. Thou, me!

CHR. Aye, that will I, by heaven.  
For first, by whom rules Jupiter the gods? 140

CAR. By money, for he has the most of it.

CHR. Come on,  
Who then is he that gives him this?

CAR. Our friend.

CHR. For whose sake do they sacrifice to him?

Is it not for this man ?

CAR. It is, by Jove.

At least they pray outright to be made rich. 145

CHR. Is he not then the cause, and easily  
Might put an end to these things if he would.

PLU. How so ?

CHR. Because no man would offer still  
An ox, or cake, or any other thing  
Against thy wish.

PLU. How ?

CHR. How ? it cannot be, 150

That any purchase truly could be made,  
Unless thou should'st thyself present the money,  
So that alone thou may'st dissolve the power  
Of Jove, if he in any thing' molest thee.

PLU. What say'st ? through me sacrifice they to him ? 155

CHR. I say it, and, by Jove, if there be aught  
Illustrious, fair, or graceful in mankind,  
It is through thee, for all things are subservient  
To wealth.

CAR. Thus, through a little money, I<sup>a</sup>  
Became a slave, not being rich like others. 160

CHR. 'Tis said, too, that the courtezans of Corinth,  
Whene'er a poor man chances to accost them,  
Give no attention ; but if he be rich,  
In amorous blandishment straight turn to him.

CAR. They say moreover the boys do the same, 165  
And this, not all for love, but all for money.

CHR. Not those of honest minds, but the depraved ;  
The better ask no money.

CAR. What then ?

CHR. One,  
A clever horse ; another, a pack of hounds.

CAR. Because, perhaps, ashamed to ask for money, 170  
Under a specious name they veil their guilt.

<sup>a</sup> The *μικρὸν ἀργυρίδιον* here spoken of by Cario, is to be understood of an half mina, containing fifty Attic drachmas, which appears to have been the lowest price of a slave. (Fischer.)

CHR. All crafts, all quaint devices 'mongst mankind  
Through thee have been discover'd; here sits one  
And cuts out leather into shapes for sandals;—

CAR. One turns a brazier, one a carpenter;— 175

CHR. One founds the gold which he first got from *thee*;—

CAR. One's a footpad; another, an housebreaker;—

CHR. A fuller, one—his neighbour washes fleeces<sup>o</sup>;—  
A tanner, this, another garlic cries;— 180

CAR. And here's a gallant caught through thee gets flead.

PLU. "Bless my five wits," these things have long escap'd me!

CAR. Is not the mighty monarch vain through him<sup>p</sup>?

CHR. Does not the parliament for his sake meet<sup>q</sup>? 185

CAR. What? Is't not thou that mann'st the navy? tell me.

CHR. Maintains he not the foreign force in Corinth<sup>r</sup>?

<sup>o</sup> Ὁ δὲ γναφεύει. The Scholiast in his annotation on this passage, says, that in Attic Greek, this word was written with a κ, and in common language with a γ—κναφεύει· βάπτει ἢ λευκαινεῖ, (compare Mark. ix. 3.) διὰ τοῦ κνάφου τὰ ἱμάτια καλλωπίζει. (Schol.) Fischer describes at length the process of brightening clothes, treading them with the foot, and using the application of chalk and nitre, then fumigating with sulphur, that they may the more quickly assume the chalky hue; then carding with the thistles, which are called κνάφη, and lastly rendering them white by the application of Cimolian earth, (See note on *the Frogs*, v. 712.) The omnipotence of wealth in bringing the human arts to perfection, and its great political consequence, is described with much comic effect in the following part of this admirable dialogue between Chremylus, Cario, and Plutus. Schæfer remarks, that all kinds of thefts are enumerated by Xenophon, (Mem. I. 2. 62.) purloining of clothes from the baths, cutpurses, man-stealers, housebreakers, sacrilegious wretches, all of whom he declares to be worthy of death.

<sup>p</sup> The Persian king is called *the great monarch*, as being the ruler of all Asia. It was customary with the sovereigns of this country, now become idle and cowardly, to dress and adorn their hair with a variety of curls; hence, the comet which appeared in the reign of Vespasian, was by some referred to Junia Calvina of the Augustan race; and by others to the king of the Parthians, who wore his hair in flowing locks, (see Sueton. Vesp. 23.) This, and the succeeding eleven verses, as far as ὁ Τιμοθέου δὲ πύργος, in the Rav. MS. are all given to the person of Cario, as also by Invernizius.

<sup>q</sup> The Scholiast interprets it, the meeting of the judges, who were accustomed to receive every evening their salary of three oboli. The mention of the triremes in the next line alludes to the obligation which the wealthy Athenian citizens lay under, to equip at their own expense galleys for the use of the state in time of war.

<sup>r</sup> This was at the time when the Lacedæmonians were carrying on a war in the Corinthian territory with the Athenians, Thebans, Argives, and Corinthians, in the second year of the 90th Olympiad. This war lasted six whole years.

CAR. And shall not Pamphilus thro' him go weep?

CHR. The needlemonger too with Pamphilus'.

CAR. Is not Agyrrhius at his ease through him? 190

CHR. For thee does not Philepsius utter fables?

CAR. And succour to the Egyptians sent through thee'?

CHR. For thee loves Laïs not Philonides?

CAR. Aye, and Timotheus's tower—

CHR. (*to Cario.*) May't fall on thee". 194

And are not all things done through thy contrivance?

(*to Plutus.*)

For thou alone art cause of all our ills,

And all our goods, be well assured of that.

CAR. They too in war at all times are superior,  
On whom he sits alone with all his weight.

PLU. Can I, who am but one effect so much? 200

CHR. Aye, and, by Jove, many more things than these,  
So that with thee none e'er was satisfied.

\* Pamphilus was, according to the Scholiast, a thievish demagogue at Athens, who appropriated to himself a portion of the public money. The *needle seller* (ὁ βελονοπώλης) considered as a proper name by the French translator, against the opinion of Ducker, was his parasite, and Agyrrhius, mentioned in the next line, a poor debauched Athenian, wholly given up to effeminate habits, and Philepsius, (v. 191.) a needy wretch, who gained his living by inventing and reciting stories.

By *Pamphilus*, Palmer understands the Athenian general who besieged Ægina at that time, and was reduced to extreme necessity by the neglect of his countrymen, to send succours to him, which fatal tardiness, Aristophanes ascribes to Plutus, i. e. to the avarice and love of wealth which distinguished the Athenians.

' This line contains an obscure reference to some history not agreed upon among the commentators. One Scholiast says, that the Athenians sent succours in a time of famine, to Amasis, king of Egypt. Another says, that it happened during the tyrannical sway of Psammetichus, or rather, Psammenitus, son of Amasis. A third, that when Xerxes was engaged in warfare with the Egyptians, the Athenians entered into alliance with them. Palmer is of opinion, that our poet here alludes to Chabrias, the Athenian general, who, as Corne. Nepos (Chabr. 2.) testifies, brought succours to Nectanebus, king of Egypt, against the Persian monarch, and imagines that Aristophanes wrote Αἰγισταίοις, a people of Sicily, and not Αἰγυπτιοίς. It has likewise been thought, that the line in question belongs to the second comedy named Plutus.

\* Timotheus, son of Conon, the Athenian general, who was painted with Fortune bringing him cities taken in a net, erected, according to the Scholiast, an elegant tower at Athens, which appears to have provoked the envy of his fellow-townsmen. The costliness of this building is evident from being ascribed by our poet, to Plutus, the god of wealth.

For of all other things there is excess \*,  
Of love.

CAR. Bread.

CHR. Music.

CAR. Sweetmeats.

CHR. Honour.

CAR. Cakes.

CHR. Of valour.

CAR. Figs.

CHR. Ambition.

CAR. Dough.

CHR. Command. 205

CAR. Lentils.

CHR. But none was ever full of thee.

So that if any one takes thirteen talents,  
He much more wishes to receive sixteen :  
Or says his life is not worth living for.

PLU. You both appear to me to speak right well, 210  
But of one thing alone I am afraid.

CHR. Declare of what.

PLU. How to become possess'd  
Of this same power which, as you say, I have.

CHR. By Jupiter, but all affirm, that Plutus  
Is a most timid being.

PLU. By no means. 215

But some "burglarious thief" hath slander'd me,  
For having enter'd once into an house,  
And found my substance all lock'd safely up,  
He could take nothing : whence he gaye the name  
Of cowardice to my forecasting care. 220

CHR. Now let not this give you the slightest trouble.  
For should'st thou be a ready man of business,  
I'll make thee sharper ey'd than Lynceus was.

\* Dindorf observes, after the Scholiast, the diligence of Aristophanes in describing the different pursuits and inclinations of the master and slave, all of which he declares to be attended by satiety, *πλησμονή*. The idea of this most humorous enumeration, was doubtless taken from Homer, (Il. N. 636.) *πάντων μὲν κόρος ἐστὶ, καὶ ὕπνου, καὶ φιλότητος*, etc. a passage of which Aristophanes here gives a burlesque parody, etc.

PLU. How then wilt thou do this who art a mortal?

CHR. I have a good hope from what Phœbus's self 225  
Pronounc'd to me, shaking the Pythian laurel<sup>y</sup>.

PLU. Was he then party to this?

CHR. I declare it.

PLU. Look out.

CHR. Be not at all concern'd, my friend,  
For I, be well assur'd, were I to die,  
Will effect this.

CAR. And, if it please you—I. 230

CHR. Many abettors shall we have beside,  
Whose honesty supplied them not with bread.

PLU. In truth you promise us but poor allies.

CHR. Not so at least if they grow rich again;  
But go thou, quickly run. (to CARIO.)

CAR. What to do? tell me. 235

CHR. Summon my fellow husbandmen, (perchance,  
Thou wilt light on them labouring in the fields,)  
That each here present may partake with us,  
The largess of this Plutus.

CAR. I am gone—

Let some one bear within this piece of flesh. 240

CHR. That shall be my care—but go thou on running.  
[Exit CARIO.]

## SCENE II.

PLUTUS, CHREMYLUS.

CHR. And thou, O Plutus, best of all the gods,  
Come hither in with me, for here's the house  
Which thou must make brimful of wealth to-day,  
By fair means or by foul.

PLU. I am right loath 245  
To enter a strange mansion, by the gods:  
For any good I never there enjoy'd.  
For should I chance to come into the house

<sup>y</sup> Compare Virgil, *Æn.* III. 89. sqq.

Vix ex fatus eram; tremere omnia visa repente,  
Liminaque, laurusque dei; totusque moveri  
Mona circum, et mugire adytis cortina reclusis.

Of a penurious man, straightway he digs  
And buries me deep i' th' earth beneath. 250

But should some honest man, his friend, approach,  
Asking to borrow a small sum of money,  
Flatly denies that he has ever seen me.  
But when some crazy spendthrift's house I enter,  
Squandered away on harlots and on dice, 255  
Naked, I'm packed to doors within a trice.

CHR. 'Tis that thou ne'er hast met a moderate man,  
While I am always of this disposition,  
And joy in saving like no other man,  
Spending again when there is need of it; 260  
But let us in, for I would have you see  
My wife and only son, whom I most love  
Next to thyself.

PLU. I verily believe it.

CHR. For why should one not speak the truth to thee?  
[Exit PLUT.]

## ACT II. SCENE I.

*Enter CARIO with the CHORUS OF VILLAGERS.*

CAR. O ye who oft eat onions with my lord \*, 265  
Friends and compatriots exercis'd in labour,  
Come, hasten, 'tis no season for delay;  
But the true crisis that demands your help.

CHO. See you not then how readily we move  
For men who are already weak with age? 270  
Thou think'st, perchance, that I should run, before  
You tell us why your lord hath call'd us hither?

CAR. And have I not long since informed thee of it?  
But thou hast given no ear—for master says

\* —ταυτὸν θύμον φαγόντες. The word θύμος here, as the Scholiast informs us, denotes a species of wild onion—τὸ ἀγριοκρόμμυον—a common article of food with the poor Athenians. Bergler imagines that Aristophanes alludes to the Homeric description of Bellerophon, (Il. Z. 202.) ὃν θυμὸν κατέδων, so in v. 283. πολλῶν θύμων ῥίζας διεκπερῶντες where the Scholiast says, τοιοῦτον ἔχει τὸν νοῦν which, however, appears to be a gloss on the former line.

That all of you shall live agreeably, 275  
From this ungenial and hard life set free.

CHO. But what's this thing which he declares, and whence?

CAR. He is come hither, O ye wretches, leading  
A certain old man, squalid, bent, and wrinkled,  
Drivelling, bald, toothless—and, by heaven, I think 280  
That he besides all this, is but a Jew<sup>a</sup>.

CHO. O thou, the messenger of golden tidings,  
How say'st? relate it to me yet again,  
For thou declarest that he comes and brings  
A heap of wealth.

CAR. I rather think he bears 285  
A bundle of the evils of old age.

CHO. And think'st thou thus to flout us and get off  
Scot-free, and that, whilst I can wield a staff?

CAR. And do'st ye think me such a man by nature, 290  
As to say nothing sound?

CHO. How grave an air  
The rascal has! thy legs are crying out  
Ho, ho, the stocks demanding and the fetters.

CAR. Now having thy judicial letter gain'd<sup>b</sup>,  
That marks thee for the tomb, thou goest not, 295  
Yet Charon gives the symbol<sup>c</sup>.

CHO. May'st thou perish,

<sup>a</sup> Eckhard imagines that Aristophanes in this line, *οἰμαὶ δὲ, νῆ τὸν οὐρανὸν, καὶ ψαλὸν αὐτὸν εἶναι* alludes to the Jews, at that time, as now, dispersed over the various nations of the earth. (Compare Horat. Sat. i. 9. 70; Pers. v. 184.)

<sup>b</sup> The Scholiasts have long notes on this passage, in which they give much and not very consistent information respecting the ten courts of justice at Athens, chosen by lot from the ten tribes, each of which was distinguished by a different letter of the alphabet. Dodwell, in his tour through Greece, mentions two plates of bronze, lately dug up in the Attic territory, containing the names of the judges, or rather senators, and the tribes to which they belonged, marked by the proper judicial letter, as,

Δ. ΔΙΟΔΩΡΟΣ.

ΦΡΕΑ.

2.

Β. ΑΝΤΙΜΑΧΟΣ.

ΛΑΜΠ.

3.

ΔΕΙΝΙΑΣ.

ΑΛΑΙΕΥΣ.

<sup>c</sup> This and the preceding line, as the French translator remarks in a note on this passage, contains an allusion to the mode of electing the judges of the ten courts at Athens, which annotation the reader may not be displeased to see transcribed



- Servile and subtle as thou art by nature,  
 Who cheatest us and ventur'est not to tell  
 On what account thy lord hath call'd us hither.  
 Who after all our toil and pressed for time, 300  
 Have come, neglecting many an onion root<sup>d</sup>.
- CAR. But I will not conceal it any longer.  
 For, O my friends, our master is come home,  
 And brings us Plutus, who shall make you rich.
- CHO. And shall we really then be wealthy all. 305
- CAR. Aye, by the gods, and take an ass's ears,  
 And you'll be Midasses.
- CHO. How glad I am,  
 And am delighted, and would dance for joy,  
 If what thou sayest be indeed the truth.
- CAR. I too could well desire to imitate 310  
 The Cyclops piping his threttanelo<sup>e</sup>,

here, as it contains a clear illustration of this truly comic passage, "Un homme de chaque tribu, choisi exprès, tirait un billet parmi plusieurs marqués chacun d'une lettre de l'alphabet, pour déterminer, suivant le rang des lettres, le rang des juges.—Voilà pourquoi, Carion dit, puisque vous avez tiré au sort pour aller juger; mais il ajoute méchamment, au tombeau, et non pas à la Cour-des-Dix—Aussitôt l'élection faite, une espèce d'huissier, qu'Aristophane désigne ici sous le nom de Charon donnait une baguette à chaque élu, en marque de sa dignité—Et Carion dit qu'ils ont reçu, non pas une baguette, mais un signal (jeu de mots) de la part de Charon—au reste M<sup>lle</sup> le Fèvre a très agréablement rendu cette équivoque en notre langue, en substituant *Car on* à Charon, ce qui fait un jeu de mots non moins agréable que celui qui est dans le Grec." The *symbol* is here put instead of the staff, the sign of judicial authority. Girardi remarks in the very name *Charon*, a species of pleasantry; for *Χάρων* inverted, forms *Ἀρχων*, the leader of the dead across the Styx and Acheron.

<sup>d</sup> Πολλῶν θύμων ῥίζας διεκπερῶντες. (See v. 253.)

<sup>e</sup> This and the following lines are parodied from the Cyclops of Philoxenus, a dithyrambic poet, who was banished to the stone quarries by Dionysius the elder, tyrant of Syracuse; but upon his escape thence, knowing that Dionysius was deeply in love with the courtesan Galatea, in order to revenge himself for the tyrant's cruelty, he wrote a poem on the love of the Cyclops (i. e. Dionysius), in which he is feigned to feed his flock with Galatea; and while feeding, to play on his lyre, the sound of which he endeavours to express by the word *θρεττανελοῶ* (MS. Ital.)—*λόν* (Junt. I.) In this passage, the servant Cario wishing to imitate the Cyclops, precedes the chorus of old men, dancing with an indecorous step, which the poet indicates by the word *παρενσαλεύω*, and he addresses the chorus as if they were a flock of sheep or goats. In v. 316. Bentley, instead of *ζητήσομεν*, we will seek, reads *ζηλώσομεν*, we will imitate, as in Virgil (Ecl. V. 73.) *Saltantes Satyros imitabitur Alphesibœus*. But Hemsterhusius sufficiently defends the common reading, *ζητήσομεν ἐκτυφλώσαι σέ· we will seek in order to blind thee*.

And lead you [*to the Chorus*] dancing thus with legs aloft.

But come, my children, shouting loud and bleating,  
Melodiously as sheep and stinking goats,  
Pursue like those lascivious animals. 315

CHO. But we will seek, bleating threttanelo,  
To catch thee, Cyclops, and thy dirty person.  
Thy wallet and wild potherbs rich with dew,  
And head that totters from intoxication,  
Leading thy sheep, wrapp'd carelessly in slumber, 320  
Seize a huge lighted stake, and poke your eye out.

CAR. And I will imitate in all her ways  
Circe, who mix'd the medicated herbs,  
Who the companions of Philonides\*,  
In Corinth erst persuaded, as being swine, 325  
To eat dung-kneaded pies, and she herself  
Did knead it for them—and, ye pigs, grunting loud  
With transport, follow in your mother's train.

CHO. We then will capture thee thus playing Circe,  
Who with thy mingled drugs and sorceries 330  
Defil'st our comrades; and then, copying close  
Laertes' son, transported too with joy,  
Will hang thee by the middle all aloft,  
And dam your nostrils up with dung, goat-fashion;  
While thou, like Aristyllus, all agape†, 335  
Shalt sing thy song, "follow, ye pigs, your mother."

CAR. But come now, bid a truce to raillery,  
And turn you to another strain, while I,  
Without my master's knowledge, having seiz'd

\* After the mention of the Cyclops, Cario is led to that of Circe, who, with her medicated potions transformed the companions of Ulysses into swine, (see *Od. K. 200. sqq.*) Instead of *Philonides*, he ought to name Ulysses, and the island of the *Læstrygons* in the room of Corinth. But our poet was desirous to mark with infamy the turpitude of the rich *Philonides* and his parasites, and to lampoon the infamous *Laïs*, under the name of Circe.

† Aristyllus was an effeminate fellow of the baser sort, who had so gaping a mouth as to excite the risible faculties of the beholders—*ἔπειθε μητρὶ χοῖροι*—is a kind of proverbial expression, used by children and uninstructed persons, of such as gave themselves up to lasciviousness.

Some bread and meat, will, when I've done my dinner,  
Thus put my shoulder to our work in hand. [Exit.  
(*The Choral Song is wanting.*)

## SCENE II.

CHREMYLUS, CHORUS.

CHR. To bid you hail, my fellow countrymen<sup>s</sup>,  
Is an antique and worn out salutation,  
But I salute you for the readiness,  
[embracing one of the old men.

With which not slothfully you have arriv'd; 345  
But see you be in other things my aiders,  
And guardians truly of the god.

CHO. Take courage,  
For thou shalt think my looks a downright Mars<sup>b</sup>.  
Since 'twould be strange if for three oboli<sup>i</sup>  
We were to thrust each other in th' assembly, 350  
And I permit one man to seize our Plutus.

CHR. I see this Blepsidemus also coming;  
Both from his step and its celerity,  
'Tis plain he has heard somewhat of th' affair.

<sup>s</sup> The Scholiast informs us, that this speech is an oblique satire aimed at Cleon, who, in his letter to the Athenian senate after his exploits at Sphacteria, began thus—*Cleon to the council and people of the Athenians, health.* Concerning this mode of salutation, Dionysius is said to have written a book. This notion however is refuted by Spanheim, on the ground of the salutation having been in use before the age of Cleon—but it appears to me that the authority of the Scholiast is not to be lightly rejected, especially as the island of Sphacteria was taken nineteen years before the production of this comedy.

<sup>b</sup> Βλέπειν γὰρ ἄντικρυς δόξεις μ' Ἀρη· i. e. πολεμικώτατον, (Schol.) compare Æsch. (VII. ad Theb. 53.) λεόντων ὡς Ἀρην δεδορκότων· on which passage the learned Stanley remarks, Attica locutio—occurrit sæpe apud Aristophanem. καρδαμὸν, σίνηπι, βλέπειν, vetut ὑπόδρα ἰδεῖν· Ejusdem est Ἀττικὸν βλέπος, frons dolosa aut impudens—Geminum habet, v. 504. φόβον βλέπειν· To these instances Bergler adds, πυρρίχην βλέπων· Av. 1169. and βλέπων ἀστραπάς, (Ach. 565.) applied to the warlike Lamachus In v. 424. of this tragedy, the verb is joined to an adjective, βλέπει γέ τοι μανικόν τι καὶ τραγωδικόν.

<sup>i</sup> The τριώβολον was an Attic coin, in value half a drachma, bearing on one side the effigy of Jove, and the figure of an owl on the other; it was the daily pay of the judges, increased by Cleon from two oboli. According to the Scholiast, no one was admissible into the judicial assembly, until he had attained the full age of sixty years. In v. 350. ὥστιζόμεσθ' is put for ὠθούμεθα. εἰσερχόμεθα ἀλλήλους· ὠθοῦντες πάντοτε ἐπὶ τῆς θύρας· Schol.

## SCENE III.

*Enter BLEPSIDEMUS.*

BLE. What is this matter? whence and by what means 355

Has Chremylus thus suddenly grown rich?

I scarce believe it, yet, by Hercules,

Among the loungers in the barbers' shops,

This tale was rife, of the man's sudden wealth.

But this to me's the marvel, that he asks, 360

In prosperous state the presence of his friends.

'Tis not a practice much in vogue with us.

CHR. But, by the gods, I'll tell thee, and hide nothing.

O Blepsidemus, we are better off

Than yesterday, so that you may partake,

Being among the number of our friends. 365

BLE. Are you in truth become rich as 'tis said?

CHR. I shall be very soon, if God be willing,

For in the affair there is, there is a danger.

BLE. What is it?

CHR. What?

BLE. Tell me your meaning quickly.

CHR. If we succeed we are for ever prosperous; 370

But if we fail, we're altogether ruin'd.

BLE. This seems a load of evil merchandise,

Nor does it please me, for thus suddenly

To become over-rich and then to fear,

Denotes a man who has done nothing right. 375

CHR. How nothing right?

BLE. If thou, by Jupiter,

Having purloin'd some treasure from the god,

Silver or gold, thence comest and perchance

Repentest of the deed.

CHR. By Jove, not I;

Apollo, thou who turnest ills aside<sup>k</sup>— 380

<sup>k</sup> Chremylus, being accused, or at least suspected by Blepsidemus, of having acquired his wealth by the sacrilegious plunder of the gods, naturally invokes Apollo, ἀπορρόπαιος, or *averruncus*, to witness his unqualified contradiction of this imputed sacrilege.

BLE. Cease trifling, my good friend, for I know clearly—

CHR. Suspect me not of aught like this.

BLE. Alas !

How in one simple word there's nothing sound  
In any one ! but all are slaves of pelf.

CHR. I think, by Ceres, thou hast lost thy wits. 385

BLE. How distant is he from his former manners !

CHR. Why man, thou'rt gone stark staring mad, by heaven.

BLE. Nay, his unquiet look denotes full clearly  
That he is one who has committed crime.

CHR. I know what means thy croaking ; thou desirest, 390  
As if I'd stolen aught, to share the spoil.

BLE. I wish a share ? of what ?

CHR. Nay, this affair  
Is not of such but of a different kind.

BLE. It is not larceny but rapine then.

CHR. Thou art possess'd. 395

BLE. But hast thou robb'd none truly ?

CHR. Not I, indeed.

BLE. O Hercules, come, whither  
Can one turn to ? for thou wilt not speak truth.

CHR. Why thou accusest me, th' affair unheard.

BLE. My friend—I'd gladly compromise the matter  
For you at little cost, ere yet the town 400  
Hear it, by stopping up with paltry bribes  
The rhetoricians' mouths.

CHR. Nay, by the gods,  
To me thou hast th' appearance of a man  
Who'd spend three minæ in this friendly turn,  
And bring a bill for twelve.

BLE. I see a man, 405  
On the tribunal with his wife and children,  
Sitting with suppliant bough, for all the world,  
Just like the Heracleids of Pamphilus<sup>1</sup>.

CHR. Not so, unhappy ; for I will enrich

<sup>1</sup> It appears from the Scholiast, that Pamphilus was a painter, who executed a tablet in the pæcile at Athens, representing the Heraclidæ, with Alcmena and her son, sitting at the shrine of *Jupiter forensis*, holding the olive bough, as suppliants to the Athenian people, against the cruelty of Eurystheus, who had driven them out of the Peloponnesus.

Henceforth the good, the fit, and wise alone. 410:

BLE. What say'st? hast thou purloin'd so many things?

CHR. Alas my miseries! thou'lt be my death.

BLE. Nay, thou methinks wilt be thine own destroyer.

CHR. Not so, since I have Plutus, O thou fool.

BLE. Thou Plutus? whom?

CHR. The very god.

BLE. And where? 415

CHR. Within.

BLE. Where?

CHR. At my house.

BLE. At thine?

CHR. Exactly.

BLE. Out—to the carrion crows! Plutus with thee?

CHR. Yes, by the gods.

BLE. Speakest thou truth?

CHR. I do.

BLE. By Vesta?

CHR. Yes, by Neptune.

BLE. The sea god?

CHR. If there's another Neptune, by that other<sup>m</sup>. 420

BLE. Then do you not send him to us your friends?

CHR. Matters have not yet come to that pass.

BLE. What?

Impart him to no one?

CHR. To none, by Jove.

For first 'tis fitting.

BLE. What?

CHR. That we two make

Him see.

BLE. Whom see? come, come, explain yourself. 425

CHR. Plutus, as erst at least one way or other.

BLE. But is he blind in truth?

CHR. He is, by heaven.

<sup>m</sup> So Catullus in his beautiful address to the Peninsula of Sirmio, (29. 3.) speaks of *Neptunus uterque*, which the learned Is. Vossius interprets of the internal and external sea, i. e. the Mediterranean and the ocean; or Chremylus may distinguish between the god of the sea and the deity who presides over lakes, defender of the islands placed in the liquid pools as well as those in the vast sea.

BLE. No wonder then he never came to me.

CHR. But now he will come, if the gods be willing.

BLE. Yet ought you not to call in some physician? 430

CHR. And what physician is there in the town?

There is no fee—and therefore no profession.

BLE. Let's see.

CHR. There's none.

BLE. No—I don't think there is.

CHR. By Jupiter, what I long since intended,

'Tis the best course to make him pass the night<sup>a</sup> 435

In Esculapius' fane.

BLE. Much by the gods.

Delay not now, but hasten to do something.

CHR. Well, I am going.

BLE. Haste now.

CHR. So I do. [Going.]

#### SCENE IV.

*Enter POVERTY.*

Pov. Here's an unholy, bold, unlawful deed<sup>o</sup>,  
A pair of you man-monsters here have dared! 440  
Whither and wherefore fly ye? will ye not  
Remain?

BLE. O Hercules!

Pov. For I'll destroy you,

<sup>a</sup> Sick men were accustomed to pass the night in the temple of Æsculapius, where they lay upon skins strewn on the floor for that purpose, in order to receive answers from the god, as to the manner of recovering their health; when they were said *ἐγκοιμάσθαι*, *incubare*, so Virgil, vii. 88. speaking of the priest of Faunus, (*Æn.* vii. 86.)

—————*cæsarum ovium sub nocte silenti*

*Pellibus incubuit stratis, somnosque petivit.*

(Where see Servius and Heyne.) Hence the verb *καταδραψῆν* (see the Scholiast adv. 527.)

<sup>o</sup> As Chremylus and Blepsidemus are preparing to bring Plutus into the temple of Æsculapius, "the spectre of pale Poverty" accosts and reproaches them with their temerity in daring such an unholy deed, and then attempting to fly from her like cowards. The first line of her address to them appears to be parodied from Euripides, where the Messenger says to Medea, (v. 1118.)

*ὦ δεινὸν ἔργον παρὰ νόμῳ εἰργασμένη*

This allegorical personage enters with a dry and meagre look, sordid dress, and eyes rolling with rage in different directions. Girardi.

Bad as ye are, in miserable fashion.  
 Since you dare an intolerable act,  
 Such as no other god or man e'er ventur'd, 445  
 So shall ye perish.

CHR. Who art thou, that seemest  
 To me so pale ?

BLE. Perchance 'tis some Erinny's<sup>p</sup>  
 Of tragedy—for her appearance is  
 At once maniacal and tragical.

CHR. Nay, but she has no torches.

BLE. Then she shall 450  
 Have cause to weep.

Pov. Whom think you that I am ?

CHR. Some publican, or one that deals in eggs.  
 For otherwise thou hadst not cried so loud  
 Against us, nothing injur'd.

Pov. Is that true ?  
 For have you not acted most heinously, 455  
 Who seek to banish me from all the land ?

CHR. And is not the Barathrum left to thee ?  
 But who thou art, by thee must now be told.

Pov. This day I'll make you give me compensation ;  
 Because you seek hence to extirpate me. 460

BLE. Sure it must be the barmaid of these parts,  
 Who always cheats me in her false half-pints ?

Pov. I'm Poverty, who have for many years  
 Sojourn'd among you.

BLE. King Apollo, and

<sup>p</sup> Aristophanes, according to the Scholiast and Bergler, alludes in a sportive manner to the Eumenides of Æschylus, in which the venerable goddesses are introduced upon the stage with a terrific appearance, and lamps in their hands after the approved tragic prescription. Plutarch, of the spectre which appeared to Dion, records that "as he was meditating one evening alone in the portico before his house, he heard a sudden noise, and turning about, perceived a woman of gigantic size, in the form of one of the furies, as they are represented on the theatre, sweeping the floor with a broom." So Voltaire, Oreste, (Act v. Sc. vi.) speaking of the Furies, describes them as

Ces filles de la nuit, dont les mains infernales  
 Secouaient leurs flambeaux sous ces voûtes fatales.

See likewise, Seneca, Med. 16. Agam. 759 ; Æsch. Eumenides, 1044.



Ye deities, whither can one escape? [running away.]

CHR. Holloa, what doest thou? most timid beast,  
Wilt not stand by me?

BLE. By no means.

CHR. Wilt thou not  
Remain? shall two men from one woman flee?

BLE. Why she is Poverty—you wretch, than whom  
No animal has e'er been more destructive. 470

CHR. Stand, I entreat thee, stand.

BLE. By Jove, not I.

CHR. And yet I say that we shall do an act  
Most shameful, if we fly and leave the god  
Deserted, and through fear, not fight it out.

BLE. What arms or strength can we rely upon? 475  
For is there shield or breastplate which this most  
Accursed woman does not put in pawn?

CHR. Take courage—for I know this god alone  
Could rear a trophy to record her rout.

Pov. And dare ye mutter, ye offscourings both, 480  
Seiz'd in the very act of wickedness<sup>a</sup>?

CHR. But why art thou, O most abandon'd woman,  
Come to reproach us, not at all aggriev'd?

Puv. But think you by the gods you wrong me not,  
Attempting to make Plutus see again? 485

CHR. And how then do we injure you in this,  
If benefits to all men we supply?

Pov. But what good thing could ye discover?

CHR. What?

First that we have expell'd you out of Greece.

Pov. Expell'd me? and what greater injury 490  
Think you that on mankind you can inflict?

CHR. What?—if about to do this, we forget.

Pov. And yet I first desire to render you

<sup>a</sup> 'Επ' αὐτοφώρῳ δεινὰ δρῶντ' εἰλημμένῳ. This is a phrase of the Attic forum, frequent among the orators, and spoken of those who are taken in *flagranti delicto*. St. John applies the same expression to the woman taken in adultery, (viii. 4.) The manifest crime of which Chremylus and Blepsidemus were guilty, was their attempt to restore sight to Plutus, by which Poverty would be expelled from the houses of good men. Fischer.

- A reason for this matter—if I show  
 Myself to be the cause of all your good, 495  
 And that by me you live, well, but if not,  
 Then do whatever may seem right to you.
- CHR. Dar'st thou say this, O most accursed woman?
- Pov. Be thou instructed—for full easily  
 I think I shall convince you that ye err 500  
 In all things, if you say that you will make  
 The honest wealthy too.
- CHR. O rods and collars<sup>r</sup>,  
 Will you not to the rescue?
- Pov. 'Tis not right  
 To cry out and complain before you know.
- CHR. And who but must exclaim, alas! alas! 505  
 Hearing such things?—
- Pov. Whoe'er is in his senses.
- CHR. What fine against thee shall I then record,  
 At least if thou be cast in court?
- Pov. Whate'er  
 Seems right to thee.
- CHR. Thou sayest well.
- Pov. For you,  
 If you are conquer'd, must endure the same. 510
- BLE. Think you that twenty deaths would be enough?
- CHR. For her at least; but two will do for us.
- Pov. This compensation ye cannot prevent.  
 For what could any one in justice answer?

<sup>r</sup> Ὁ τύμπανα καὶ κύφωνες These were instruments of torture or castigation, minutely described by the Scholiast, who adds, that Chremylus makes this exclamation, in order to show that Poverty is worthy to have them inflicted upon her. The former, ὡς μὲν τινες φάσιν, as the Scholiast observes, were wooden instruments with which the bastinado was inflicted upon malefactors condemned to this punishment after the death of the offender, and the κύφων is a wooden frame resembling a yoke, which was placed on the necks of criminals, without allowing them the power of raising their heads; again, in v. 606. ἐς τὸν κύφων. This line, which as Hemsterhusius observes, is far more adapted to the character of Chremylus than that of the timid Blepsidemus, is nevertheless given to the latter in most of the editions, and that of Invernizius among others. *O verges, & carreaux.* French translator.

## SCENE V.

CHO. But now you should say something wise, by which 515  
 You may subdue her with contrarious reasons,  
 Nor give yourselves to any indolence\*.

CHR. I think that all must clearly know alike  
 How just it is that honest men should prosper.  
 But the reverse for wicked men and atheists. 520  
 We then, desiring that it should be so,  
 Have found, with much ado, a fine device,  
 Generous and useful for all enterprise:  
 For now should Plutus see and blind no longer  
 Wander about, he to the just will go, 525  
 And not desert them, but he will avoid  
 The wicked men and atheists—then he'll render  
 All good (and rich of course) and holy men.  
 And yet could any one e'er find what can  
 Be better for the human race than this? 530

BLE. No one—I'll bear you witness in this matter.  
 Never ask her.

CHR. For as the life of man  
 Is ordered now, who would not think it madness,  
 Or rather still an evil destiny?  
 For many men though wicked, are enrich'd 535  
 With wealth unjustly gather'd; others, being  
 Entirely good, labour with ill success,  
 And pass the best part of their lives with thee.  
 Therefore I say that there exists a road,  
 (Should Plutus ever see to drive her out,) 540  
 By which whoever travels, might afford  
 The greatest good to men.

Pov. O ye two elders,  
 Of all mankind the soonest led to dote,

\* *Μαλακὸν δ' ἐνδῶσετε μηδέν* That is, bravely oppose, and by no means yield to it—*ἐκδιδόναι τινὶ μαλακόν τι* properly signifies to show himself soft and remiss to another, which he who does, yields to another, and does not pertinaciously resist him. So Eurip. Helen 516. says, *ἣν δ' ἐνδιδῶ τι μαλθακόν*—i. e. should have afforded or shown himself humane and mild to me. Kuster.

Followers of trifling and insanity,  
 If this which ye desire should come to pass, 545  
 I say that it would not advantage you.  
 Should Plutus e'er again receive his sight,  
 And make fair dispensation of himself,  
 There's not a man would study art or science ;  
 But these both disappearing who will wish 550  
 To work in brass, or frame a ship, or sew,  
 Or manufacture wheels, or cut up hides,  
 Or to make bricks, or wash, or be a tanner,  
 Or having broken the earth's soil with ploughs,  
 To crop the fruit of Ceres, if one might 555  
 Neglect all these and live in idleness ?

CHR. Thou triflest merely ; for all these our labours  
 Which you have reckon'd over now, the slaves  
 Will by their toil achieve.

POV. Whence will you then  
 Get slaves ?

CHR. With cash of course we'll purchase them.

POV. But first who'll be the seller, when himself  
 Has money too ?

CHR. Some merchant fond of gain,  
 Coming from Thessaly, where dwells a race<sup>1</sup>

<sup>1</sup> I have here adopted the ingenious emendation proposed by the author of the critical epistle concerning Bentley's notes on Phædrus, *παρ' ἀπίστων* instead of the common *παρά πλείστων ἀνδραποδιστῶν* which latter epithet appears to me very weak, though the reading of the Scholiast ; and in confirmation of the Thessalian faithlessness and disposition to kidnapping, I cannot forbear to cite a note of L. Bulwer's ' Last Days of Pompeii,' (vol. i. p. 192.) " The Thessalian slave merchants were noted for purloining persons of birth and education—they did not always spare those of their own country. Aristophanes sneers bitterly at this people proverbially treacherous for their unquenchable desire of gain by this barter of flesh." Spanheim quotes a passage from the sixth book of Athenæus, showing the immense multitude of slaves (*ἀργυρωνήτων*) brought into Athens yearly from the Pontic regions, and condemned to work the metallic mines in fetters. One of the Scholiasts defines *ἀνδραποδιστῶν* *ληστῶν, τῶν τοὺς ἀνθρώπους δεσμούντων*. The enumeration of the advantages of Poverty in perfecting the inventive arts and luxuries of life, is in the highest degree ingenious and comic : and appears to be imitated by Theocritus in the opening of his twenty-first Idyl, (more especially vv. 532—3.)

ἈΠενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει·  
 Αὐτὰ τῷ μόχθῳ διδάσκαλος.

Of faithless kidnappers.

Pov.

But first of all

There will not be a single kidnapper, 565

According to your argument ; for who,

When rich, with hazard of his life will do it ?

So that thyself, compell'd to plough and dig,

And toil in other ways, wilt wear away.

Thy life more painfully by far than now. 570

CHR. On thine own head.—

Pov.

No longer shalt thou have

The power to sleep upon a couch, for that

Shall not exist ; nor yet on tapestry<sup>u</sup> ;

For who, when gold abounds, will be a weaver ?

Nor to anoint thy bride with liquid odours<sup>x</sup>, 575

Whene'er you bring her home : nor to adorn her

With variegated robes in purple dy'd.

And what is wealth to him who wants all these ?

But your necessities by me can all

Be easily supply'd ; for, as a mistress,

<sup>u</sup> Οὐτ' ἐν δάπισιν On this passage, Kuster remarks, Οὔτε τάπησιν recte MS. Arund. et ed. Ald. apud edd. Flor. Bas. et Genev. οὐτ' ἐν τάπησιν invito metro, quod particulam ἐν (ex præsentibus intelligendam) respuit. Si vero τὸ ἐν retinere velis, pro τάπησιν rescribendum erit δάπισιν, prout h. l. legit, Suid. v. δάπιδας. Significat autem δάπις idem quod τάπης eaque voce usus est comicus, Vesp. 674, ubi Schol. obiter notat—ἐν δέ τισι τῶν ἀντιγράφων δάπισιν εἴρηται ἐν τῷ Πλούτῳ (οὐδ' ἐν δάπισιν ἔσται καταδαρθεῖν) ἀντὶ τοῦ τάπησιν.

<sup>x</sup> From the first of these lines, as Fischer observes, it appears to have been the custom with the Athenians, to pour liquid perfumes over the head, neck, and hair, of their brides, as a part of the solemn pomp of bringing them to their new homes, and for the bridegrooms to perfume themselves in a similar manner. To this usage the references are frequent both in sacred and profane authors, (see Canticles, iv. 10 ; Esther, i. 12 ; Catullus, Epithal. Jul. and Manlii. lx. 142. *Unguentate murite*. The use of garments variegated with purple dye, was an article of luxury much affected by the wealthy Athenians, and so poetically described in v. 530, of the original.

Οὐθ' ἱματίων βαπτῶν δαπάναις κοσμηῆσαι ποικιλομόρφων,

The dye with which these costly garments were tinged was particularly manufactured at Miletus, a city colonized by Athenians. So Theocritus, (Id. xv. 125.)

Πορφύρειοι δὲ τάπητες ἄνω, μαλακώτεροι ὕπνον·

Ἄ Μίλατος ἐρεῖ·

On which passage the Scholiast mentions the extreme beauty of the clothes manufactured by the inhabitants of Miletus and Samos.

I sit, compelling the artificer 580  
Through want and penury, to seek whence he  
May find the means of living.

CHR. And what good  
Canst thou supply but pimples from the bath,  
A crowd of famish'd boys and aged women?  
As to the number of lice, gnats, and fleas, 585  
I cannot count you them for multitude,  
Which buzzing round thy head, put thee to torment,  
Waking and shouting, tho' thou'rt hungry, rise;  
To have besides a tatter for a garment, 590  
And for a bed your rush couch full of bugs,  
Rousing the sleepers into wakefulness.  
To have a rotten mat instead of carpet,  
Instead too of a pillow at your head,  
A good sized stone—to feed, in lieu of loaves, 595  
On stalks of the marsh-mallow; and for cake,  
The hungry radish leaves; instead of stool  
A broken pitcher's lid; instead of pail  
A hogshead's side, and that in fragments too.  
Do not I show that thou to all mankind 600  
Art cause of many blessings?

Pov. Thou hast not  
Describ'd my life, but against that of paupers  
Inveigh'd.

CHR. Then say we not that poverty  
Is beggary's sister?

Pov. Yes, ye who declare<sup>2</sup>  
That Dionysius is like 'Thrasybulus. 605

*ἢ ἀντὶ δὲ μάκτρας  
πιθάκνης πλευρὰν ἐρῶγυϊαν  
ὑποκοριστικῶς· μικροῦ πίθου ἐσχισμένῳ. (Sch.)*

In the Knights, (v. 789.) the people are said to take refuge from the miseries of war,

*ἐν ταῖς πιθάκναισι  
καὶ γυπαρίοις καὶ πυργιδίοις*

<sup>2</sup> The meaning is, they who affirm that poverty bears a sisterly resemblance to beggary, would equally compare Dionysius the destructive tyrant of Sicily to the patriotic Thrasybulus, who put an end to the dominion of the thirty tyrants established at Athens by the Lacedæmonians.

But my life is in no such case, nor e'er  
 Will be, by Jupiter. A mendicant's,  
 Of which thou speakest, is to live on nothing.  
 But the poor man's to spare and mind his labours.  
 Nought is to him superfluous, nought deficient. 610

CHR. By Ceres, what a blessed life hast thou  
 Here figur'd out! if parsimonious toil  
 Will leave the pauper nothing for his burial.

Pov. Thou triest to banter at the expense of truth,  
 Not knowing that in form and disposition 615  
 I make a better race of men than Plutus.  
 For with him they are gouty, fat in paunch,  
 Thick legged, and immoderately gross;  
 Whilst mine are thin like wasps, and to their foes  
 Have stings within their tails.

CHR. Perchance from hunger  
 Thou makest them so wasplike. 621

Pov. Now will I  
 Admonish you on temperance, and convince  
 That order dwells with me, but violence  
 Attends on Plutus.

CHR. 'Tis right modest truly  
 To steal and break through walls. 625

BLE. Nay, but by Jove,  
 How is't not modest if the thief withdraw  
 From public notice?

Pov. Nay, consider then  
 The demagogues in cities, how while poor,  
 They towards the people and the state are honest,  
 But when grown wealthy from the common stock, 630  
 Straight they become unjust, ensnare, and war  
 Against the populace.

CHR. None of these things  
 Is false that thou assertest, though thou art  
 Exceedingly malicious in thy speech\*.  
 Yet nought the less shalt thou have cause to grieve,

\* Σφόδρα βάσκανος οὔσα. The word βάσκανος is here considered as a substantive.

Nor pride thyself i' th' effort to persuade us  
That poverty is preferable to wealth.

POV. Not yet canst thou convince me in this matter,  
But flutterest thy light wings in trifling mood.

CHR. And how is it, that all men fly from thee? 640

POV. Because I make them better. This you may  
Chiefly infer from children, who avoid  
Their fathers, though consulting for their good.  
So hard a thing is it to know what's just.

CHR. Then wilt thou say that Jove distinguishes 645  
Not rightly what is best, for all his pelf  
He keeps to himself.

BLE. And sends her off to us.

But oh indeed, Saturnian minded pair<sup>b</sup>,  
Jove is a pauper, as I'll clearly show thee;  
For, were he rich, how, when himself establish'd 650  
Th' Olympic contest, where he congregates  
The whole of Greece each fifth revolving year,  
Would he an olive garland have proclaim'd  
As meed to the victorious combatants?  
Which better had been gold, if he were rich? 655

CHR. Truly by this he shows he honours wealth;  
For, sparing and desirous to spend nought,  
He crowns with trifling wreaths the conqueror's brow,  
And keeps the riches in his own possession.

POV. A stain much worse than poverty thou seekest 660  
To fix upon him, if with all his wealth  
He is thus sordid and attach'd to gain.

CHR. May Jove destroy thee with thine olive crown!

POV. That you should dare to contradict, and tell us  
Your blessings are not all through Poverty! 665

CHR. From Hecate this may be ascertain'd<sup>c</sup>,

<sup>b</sup> 'Αλλ' ὦ κρονικαῖς λήμαις ὄντως λημῶντες

Adjectives derived from Saturn, as *κρόνια*, *κρονικά*, and *κρόνιππα*, (n. 1053, σὺ δ' εἰ κρόνιππος,) denote whatever has become obsolete and worn out through age—*κρόνους ἀρχαίους*, *λήρους*, (Schol. ad Vesp. 1480. *ἀναισθήτους* like Horace's *cinctulis non exaudita Cethegis*, ad. Pis. 50.) The French translator renders the exclamation with much spirit, "Oh! les deux vieux radotans, avec leur esprit du temps jadis!"

<sup>c</sup> This line alludes to the supper prepared by the rich for the benefit of the poor,



- Whether 'tis better to be rich or poor.  
 For she herself declares, that month by month,  
 Out of their store the wealthy send a supper,  
 Which the poor snatch away 'ere 'tis serv'd up. 670  
 Hence to your deadly destiny,  
 Nor mutter in the least degree,  
 For ne'er shalt thou conviction reach<sup>d</sup>;  
 Pov. O city Argos, hear his speech<sup>e</sup>.  
 Chr. Call Pauson for a fellow guest. 675  
 Pov. What sorrow moves my hapless breast!  
 Chr. Hence to the crows with swiftness fly,  
 Pov. And whither upon earth shall I?  
 Chr. Into the stocks—no more delay,  
 But expedite the destined way. } 680  
 Pov. Me soon yourselves shall thence convey.  
 Chr. Then wilt thou trace thy journey home;  
 But now destruction is thy doom.

[drives off Poverty.]

every new moon, in a place where three roads met, and where stood an image of *Diana triformis*, hence it was called 'Εκατης δειπνον' which passed afterwards into a proverb, to signify a vile feast, worthy of paupers. In this respect the Athenians differed greatly from their constant enemies and rivals, the Lacedæmonians, concerning whom Plutarch, in his life of Lysurgus, asks "What use or enjoyment of riches, (namely, at Sparta,) what peculiar display of magnificence could there be, where the poor man went to the same refreshment with the rich." Hence the observation that it was only at Sparta where Plutus (according to the proverb) was kept blind, and like an image, destitute of life or motion. (Langhorne's Plutarch, i. 113.)

<sup>d</sup> This is expressed by the same verb repeated in the original:

Οὐ γὰρ πείσεις, οὐδ' ἦν πείσης.

<sup>e</sup> The first part of this line is found in fragment v. of the Telephus of Euripides, the latter is from the Medea, (v. 169.) from which tragedy our poet has transferred many passages into the Plutus for the sake of producing a laugh, see note on v. 437. This exclamation of Poverty, as Fischer observes, shows, that the Argives, inhabitants of Argos, a city of the Peloponnesus, were very poor, or at least, that they preferred poverty to wealth. Pauson, mentioned in the next line, was a wretchedly poor portrait painter, satirically named again in the Acharnians, with the epithet, *παμπόνηρος*. whence he appears to have been a man of disreputable character; again in the Thesmophor. v. 949, Πάυσων σίβεται, καὶ νηστεύει. His wretchedness was so great that it passed into a proverb, Πάυσωνος πτωχότερος. We may here remark in favour of our poet, that it is not casual, still less virtuous poverty, but vice in rags which is marked by the blasting expression of his satirical reprobation.

And to be rich, my better fate,  
While lengthen'd woes thy head await. 685

BLE. My revels o'er the wealthy heap,  
With wife and children would I keep.  
Cleans'd by the bath from every stain,  
And mock at Poverty's hard-working train.

CHR. This cursed woman is departed from us. 690  
Then let us all in haste together lead  
The god in Æsculapius's fane to sleep.

BLE. And let us not delay, lest any one  
Come and prevent us from some previous work.

CHR. Boy Cario, you must bring the carpets out, 695  
Leading in Plutus as the law directs,  
And other rites that are prepar'd within.

[*Exit into the temple.*

(*The Choral Song is wanting.*)

### ACT III. SCENE I.

CARIO *enters from the temple in haste.*

CAR. O ye old men, who oft with scoop'd bread sup<sup>r</sup>  
At the Theséan feasts on scanty meal,  
How prosperous are ye in your blessed lot, 700  
And others who possess an honest mind !

CHO. What is't, O best of friends ? for thou appearest  
To come a messenger of some good thing.

CHR. The master is in a most prosperous state,  
Or rather Plutus's self—for, lately blind, 705  
His eyes have gain'd their clear and perfect sight<sup>s</sup>,

<sup>r</sup> 'Ὁ πλεῖστα Θησείοισι μεμυστιλημένοι' This festival was held at Athens on the eighth day of each month, and a temple built, and divine honours paid to Theseus, in memory of the Athenians being brought together into one city from the country; the eighth day was chosen, because, on that day of the month, Hecatombæon, (July,) Theseus came from Trœzen, a city of Argolis, to Athens. Cario's address to the old men is thus paraphrased by Bergler. "Before this time as often as you supped at the feast of Theseus, on account of your poverty, you fed on scanty fare; but now food will not be wanting to you, since Plutus has recovered his sight, and will enrich all the good whom formerly he was not able to find." The word μεμυστιλημένοι is interpreted by the Scholiast εὐωχθέντες.

<sup>s</sup> 'Ἐξωμάτῳ καὶ λελάμπρυνται κόρας' This line, according to the Scho-

Thanks to the good physician Æsculapius.

CHO. Thy words deserve my gratitude and joy.

CAR. Thou must rejoice, whether thou wilt or not.

CHO. I will proclaim the sire of beauteous sons<sup>a</sup>, 710  
Mortals' great luminary Æsculapius.

## SCENE II.

### WIFE OF CHREMYLUS.

WIF. What can this noise be? some good news announc'd?  
For in this expectation I long since  
Have sat at home awaiting his arrival.

CAR. With all despatch, O mistress, bring some wine, 715  
That thou may'st drink too, for thou lov'st it much;  
Since all good things I bring to thee together.

WIF. And where are they?

CAR. From what shall be declar'd  
Thou wilt know quickly.

WIF. Finish then the telling.

CAR. Now list, and I will tell thee every thing 720  
From head to foot.

WIF. Nay, not upon my head.

CAR. What not the good things which have happen'd?

WIF. Not  
The things themselves.

CAR. Now soon as ever we

liast, is from the Phineus, a satirical drama of Sophocles. These verbs are used in the opposite significations of *destroying* and *restoring*, *clearing* and *obscuring* the sight. Euripides in his *Œdipus*, (Frag. iii. ap. Musgr.) says,

Ἐξομμα τοῦμεν καὶ διόλλυμεν κόρας.

which Aristophanes appears to have parodied here. The expression in the next line is remarkable,

Ἀσκληπιοῦ παιῶνος εὐμενοῦς τυχών

the word Παιῶν or Παιάν being applied by the author of the Orphic hymns and others indiscriminately to Æsculapius and his reputed father, Apollo.

<sup>a</sup> Aristophanes calls the great physician εὐπαιδα, as being the father of a noble progeny, Poda'irius, Machaon, Jason, Panacea, and Hygeia. In the next line he is with much propriety styled μέγα βροτοῖσι φέγγος, as having just restored sight to the blind Plutus, (φέγγος σωτηρίαν, Gl. Cod. Par. Victor.) Spanheim in his note on v. 701, observes that two of the daughters of Æsculapius are named from verbs allied to the art of healing. Ἴασώ ab ἰαομαι, and Πανάκεια, q. d. πάντα ἀκτέομαι.

Came to the god, leading a man, whose fate  
 Was then most wretched, tho' now blest and happy  
 If any other be, to the sea we first 726  
 Brought and then bath'd him.

WIF. Blest, by Jove, was he.  
 An old man in the cold sea, wash'd and drench'd.

CAR. Then to the temple of the god we came.  
 But when upon his shrine the cakes and offerings<sup>1</sup> 730  
 Were hallow'd all; your pulse with Vulcan's flame,  
 Plutus we laid to rest as was the custom,  
 Then each of us stitched up his pallet bed.

WIF. And were there others who requir'd the god?

CAR. One Neoclides, who indeed is blind<sup>k</sup>, 735  
 But shoots beyond those who can see in fraud;  
 And many others variously diseas'd.  
 Now when the god's attendant had extinguish'd<sup>l</sup>  
 The lights, and bade us sleep, enjoining us,  
 Should any hear a noise, that he be silent, 740  
 We all lay down in orderly condition.  
 I could not slumber, but a certain dish  
 Of pulse attracted me, plac'd not far off  
 The head of an old woman, towards which I  
 Was seiz'd with vehement desire to creep. 745  
 Then looking upward I perceive the priest  
 Whip from the sacred table cakes and figs<sup>m</sup>.

<sup>1</sup> Πόπανα καὶ προθύαμα. The former of these words denotes cakes made of flour, and offered on the altar—προθύματα or προχέυματα, properly signifies offerings made preparatory to the sacrificial victim—ἂν πρὸ τῆς θύσιας ποιεῖν ἔθος (Gl. Victor.) As, however, the words are applied to the offering of the poor Chremylus, the latter, which is also read, must here be understood, as denoting the other offerings, which could be presented by the rich. Πέλανος, εἶδος ὀσπρίων (Gl. Victor.) But this interpretation is repudiated by Brunck.

<sup>k</sup> This rhetorician, according to the Scholiast, was a mark for the satire of the comic poets of his time, as a sycophant, a foreigner, and purloiner of the public wealth. He was mentioned again in the comedy, called the *Pelargi*, but the passage has not been preserved.

<sup>l</sup> ————— τοῦ θεοῦ

ὁ πρόπολος

i. e. ὁ νιωκόρος, δοῦλος the ædituus, or keeper (literally sweeper) of the temple of Æsculapius. (Compare Euripides, *Ion*, 114—123).

<sup>m</sup> τοὺς φθοῖς On this word the Scholiast remarks: Ἀττικοὶ μὲν μονοσυλλά-

And after this he circled all the shrines,  
 If chance some cake should any where be left.  
 These in a certain sack he consecrated. 750

And I who thought the action very holy,  
 Got on my legs to seize the dish of pap.

WIF. You hardy villain, feared you not the god ?

CAR. Aye, by the gods, did I, lest he o' the crown,  
 Should beat me in our race unto the dish, 755

Of which the priest had given me previous warning<sup>a</sup>.

But soon as the old woman heard my noise,  
 She gently rais'd her hand ; then with a hiss,  
 I seized it by my teeth, as if I were<sup>o</sup>

A cheek-swollen serpent—straightway she withdrew  
 Her hand again, and having wrapt herself 761

Within the coverlid, lay quietly.

Scented by fear more strongly than a weazle.

Much of the pottage then I swallow'd down,  
 And afterwards I rested, being full. 765

WIF. Came not the god among you then ?

CAR. Not yet.

But after this a prank ridiculous  
 I play'd—for at his coming I discharg'd  
 A mighty power of wind from my blown stomach.

WIF. No doubt with this he straight was horrified. 770

CAR. Not he, but one Jaso, following, blush'd ;  
 While Panacea, with averted looks,  
 Her nostril held, for I exhale not incense.

WIF. And for himself ?

CAR. By Jupiter he car'd not.

WIF. Thou speakest of him as a churlish god. 775

CAR. Not I, by Jove, but one who feeds on dirt.

βως οἱ φθοῖς, ὁ δὲ Καλλιμαχος, (Fr. 337.) φθοίας ἀντὶ τοῦ πλακοῦντας, πεμματα. So Photius in his Lexicon, says, φθοῖς ὄνομα πλακοῦντος.

<sup>a</sup> Με προυδιδάξατο viz. That Æsculapius would come to heal the sick.

<sup>o</sup> Ὡς παρείας ὦν ὄφις. Lucan, in his curious and poetical description of African serpents, (Phars. ix. 721.) speaks of this snake as, *contentus iter caudâ sulcare Pareas*. It is reckoned among the class of gnathones, or buccones, παρὰ τὸ ἐπῆρθαι τὰς παρείας, Schol.) This serpent was said to inhabit the temple of Æsculapius, and its bite supposed to be innoxious.

WIF. Out, wretch!—

CAR. Then straight I sconc'd myself through fear.

While he in very orderly survey,

Travell'd his rounds of all the maladies.

The boy then plac'd before him a stone mortar, 780

A pestle, and small chest.

WIF. Of stone,

CAR. By Jove,

Not so—at least the casket.

WIF. But how could'st

Thou see, O most abandon'd wretch, who say'st

Thou wast so wrapp'd up?

CAR. Thro' my gaberdine.

For it has chinks, by Jove, and not a few. 785

And first of all he undertook to pound

A cataplastic drug for Neoclides;

Having thrown in three heads of Tenian garlic<sup>p</sup>,

Then mingling in the mortar bray'd together,

Squill juice and mastic-wort, then afterwards 790

He moisten'd all with Sphettian vinegar,

Then plaster'd his inverted eyelids o'er,

To make the sharper pain; he with a shout

Burst forth and fled: but with a smile the god 794

Thus spoke—"sit here now cover'd o'er with plaster,

That I may stop your oaths in court, and give you<sup>q</sup>

A fair excuse to swear you could not come."

WIF. How wise the god is! how he loves the state!

Then he sat near to Pluto, and first touch'd

His head, then taking up a clean half napkin<sup>r</sup>, 800

He rubb'd the eyelids round—while Panacea

<sup>p</sup> The island of Tenos, in the Ægean sea, near Andros, called likewise Ophiusa, from the serpents and scorpions with which it abounded, or from the odour of the garlic which puts them to flight, was famous for the excellence of that herb; as Sphettus, a borough of Attica, was for that of its wine; or its men with wits as sharp as vinegar; whence the expression, ὀξεῖς οἱ Σφήττιοι.

<sup>q</sup> Ἴν' ἐπομνύμενον παύσω σε τῆς ἐκκλησίας. The interpretation followed in this difficult passage, is that of Fischer, Bergler, and Invernizius.

<sup>r</sup> Καθαρόν ἡμιτύβιον. One of the Scholiasts here reads ἡμιτύμβιον, which he interprets, μαντίλιον. It is an Egyptian word, and like many others of that origin, written indifferently with or without the μ.

Envelop'd with a purple cloth his head,  
And all his visage—then the godhead whistled.  
While from the fane forth at that signal leap'd  
Two serpents of enormous magnitude.

805

**WIF. O gracious gods!**

CAR.                                These gliding quietly  
Under the purple cloak, the eyelids lick'd,  
At least I think so ; and before you could  
Have drunk ten cups of wine, up Plutus, madam,  
Stood on his legs endu'd with perfect sight.                                810  
I clapp'd my hands through pleasure, and awak'd  
The master—whilst within the shrine, the god  
And the two serpents straightway disappeared.  
But as to those who near his couch reclin'd,  
Wot you the embraces they bestow'd on Plutus,                                815  
The whole night having watched till the day shone?  
But I bestow'd much praise upon the god,  
That sight to Plutus he had quickly given,  
And render'd Neoclides still more blind.

**WIF.** What mighty power thou hast, O master monarch ! 820  
But tell me where is Plutus ?

**CAR.** He is coming.  
There was around him an excessive crowd.  
For those who erst were men of probity,  
With but spare means of life, saluted him,  
All greeting him in pleasurable guise. 825  
But such as were possess'd of wealthy substance,  
Which they had not acquir'd by honest means,  
The brows contracted of their cloudy visage ';

\* Ὑπερφυεῖς τὸ μέγεθος. It is not to be wondered at, that serpents should issue forth at the first signal given by Æsculapius, since it appears from coins and other monuments of antiquity, that serpents were formerly consecrated as ministers to the god—and that Æsculapius himself was conveyed to Epidaurus, and thence to Rome, under the form of an enormous dragon, (Spanheim,) who mentions having received from the royal collection, a remarkable coin with the bearded and laurelled head of Æsculapius on one side, and on the other, an inscription, ΑΣΚΛΗΠΙΟΣ ΕΠΙΔΑ, (Ἐπιδάυριος,) see Horace, Sat. i. 3. 27, and Dindorf's note.

<sup>1</sup> Ὀφρῦς συνῆραν ἰσχυθρώπαζονθ' ἄμα. This contraction of the brows and stern expression of countenance are, as Dindorf observes, the index of insolence or sadness arising from too long abstinence from food, or the endurance of any other

Meanwhile the others follow'd with crown'd heads,  
 Laughing and uttering shouts of prosperous omen. 830  
 Whilst with its measur'd steps the old men's shoe  
 Resounded—but go all with one accord,  
 Dance, leap, and make your choral revolutions.  
 For no one at your entrance shall announce,  
 That there remains no flour within the sack. 835

WIF. By Hecate, for such good news I'd bind thee  
 With the collar of the order of bak'd loaves.

CAR. Delay not any longer, for the men  
 Are near the door already.

WIF. Come now, I  
 Will go and bear the sweetmeats too within<sup>r</sup>. 840  
 As if in token of new purchas'd eyes. [Exit.

CAR. But I for my part have a mind to meet them.  
 (*The Choral Song is wanting.*)

### SCENE III.

*Enter PLUTUS from the temple of Æsculapius, followed by a great multitude of persons.*

PLU. First to the sun I pay my adoration<sup>r</sup>,  
 Next to the illustrious soil of holy Pallas,

bodily ailment. Juvenal appears to have imitated this passage in his thirteenth Satire, (v. 215.)

densissima ruga

Cogitur in frontem vetut acri ducta Falerno.

(Compare Matt. vi. 16.)

<sup>r</sup> καταχύσματα

<sup>r</sup> Ὡς περ νεωνήτοισιν ὀφθαλμοῖς ἐγώ·

The latter end is used *præter expectationem* for δούλοις· and the lines alluded to a custom of antiquity, in compliance with which the masters and mistress of a newly purchased slave poured over his head sweetmeats or confections of nuts, figs, and honey. The wife of Chremylus calls the eyes of Plutus νεωνήτους, because he had then recovered his sight, and was about to enter their house for the first time, and she wishes to impart to him his share of sweetmeats, for the good omen's sake.

<sup>r</sup> This speech of Plutus, as Dindorf remarks, exhibits a kind of abruptness. We may conclude that, before he came out of the temple, he had been returning his thanks to Æsculapius, etc., and then proceeded with the opening line,

Καὶ προσκυνῶ γέ πρῶτα μὲν τὸν Ἥλιον.

He first adores or salutes the sun, whose light he now sees after a long interval, as men are accustomed to greet newly-recovered friends—next, the soil of Attica, Παλλάδος κλεινὸν πίδαον, where Stephanus Byzantinus in his Ἀθῆναι reads κλει-



And all the land of Cecrops, which receives me. 845  
 I am asham'd of my calamity,  
 Who unawares consorted with such men,  
 And fled from those worthy of my acquaintance,  
 Without discretion—oh! unhappy me,  
 Who rightfully did neither this nor that. 850  
 But having now turn'd to a different course,  
 Hereafter I will show to all mankind,  
 That to the wicked I gave up myself,  
 With an unwilling mind.

CHR. Go to the dogs—  
 How troublesome are friends who straight appear! 835  
 When one is prosperous! for they push and break  
 My shins, each manifesting some good will.  
 For who did not salute me? What a crowd  
 Of old men circled me not in the forum?

WIF. O most belov'd of men, hail thou, and thou! 860  
 Come now, for 'tis the custom, that I take  
 And pour these sweetmeats o'er thee.

PLU. By no means.  
 For when I enter first into the house  
 With my recover'd sight, 'tis not becoming  
 To bear out aught, but rather to bring in. 865

WIF. Will you not then accept these sweet aspersions?

PLU. Within beside your hearth as is the custom,  
 Then too we shall avoid that affectation<sup>2</sup>.  
 For it is not becoming in the poet  
 To scatter figs and sweetmeats, by these means 870

*νήν πολιν*, thus, particularly designating the Acropolis of Athens, although the common reading is that of the Scholiast, who interprets *πέδον* by *ἔδαφος*—compare a fragment of the Husbandmen, quoted by Hephæstion, (viii. apud Brunck.)

*Χαῖρε λιπαρὸν δάπεδον, οὐθαρ ἀγαθῆς χθονός.*

<sup>1</sup> *Οἱ φαινόμενοι παραχρῆμα*. From a passage in Lucian's *Misanthrope*, a dramatic dialogue, founded upon this play, *ὁσφρανόμενοι τοῦ χρυσίου*. Hemsterhusius very probably conjectures, that Aristophanes made use of the word *ὁσφραινόμενοι* here, which certainly possesses more of the *comica virtus* than *οἱ φαινόμενοι*.

<sup>2</sup> The word here used of raillery (*τὸν φόρτον*) is of rare occurrence in this sense. The various glosses render it by *τὴν μέμψιν, καὶ τὴν κατηγορίαν, ψόγον, χλεύην*—perhaps it may be interpreted *a heavy weight of blame*.

Compelling the spectators' merriment.

WIF. Thou speakest well; for Dexinicus here<sup>a</sup>  
Hath risen, as if to snatch away the figs.

## ACT IV. SCENE I.

*Enter CARIO.*

CAR. How sweet it is to prosper, O my friends,  
And this with no expenditure from home! 875  
For there hath burst into our house a heap  
Of goods with no injustice on our parts.  
The bread-bin is replenish'd with white flour,  
The amphoræ with dark well-flavour'd wine<sup>b</sup>;  
(So sweet is the condition to grow rich,) 880  
While all the vessels are so full of silver  
And gold as to excite astonishment.  
Our well is full of oil, with myrrh our cruets,  
Our roof with figs: each jar for vinegar,  
Each dish, each pipkin has been chang'd to copper;  
The rotten chargers that once held our fish,  
You now may see converted into silver;  
Our very mousetrap straight is ivory<sup>c</sup>;

<sup>a</sup> The Scholiast reads the name Ξένικος, and says, that he was a thievish lick-feast. Bentley proposes to read

Εὖ πανν λέγεις ὄχλος δὲ ξενικὸς οὐτοσί·

foreigners being admitted to the feast of the vernal Dionysia, (see note on Acharmians, 355, and the concluding line of the Knights,) but this line is manifestly incorrect, as it contains a dactyl in the fourth place; and that proposed by Hemsterhusius: ἄλλως Δεξίνικος οὐτοσί, is still more anomalous, presenting a Cretic, or Amphimacer, in the same situation.

<sup>b</sup> Οἱ δ' ἀμφορῆς οἶνου μέλανος ἀνθοσμίου. The ancients, especially the Greeks, held in great esteem, wine, which, like the French *vin de Bourgogne*, regaled the olfactory organs with the fragrance of flowers. To this taste frequent allusions are to be found in ancient authors. (See the *Frogs*, v. 82. *Ecclesiastus*, 1116.) The strong perfume of these wines was caused either by pouring unguents over them, or by infusing flowery and aromatic essences into their composition. Hence Virgil's injunction, (G. iv. 279.)

Hujus (amelli) odorato radices incoque Baccho.

<sup>c</sup> This interpretation rests upon the authority of Julius Pollux, (X. 155.) whose words are, Ἀριστοφάνης ἐν Πλούτῳ εἰπὼν τὴν μνάγραν καλεῖ. So the French translator, *notre ratière est devenue tout à coup d'ivoire*; it is certain, as Brunck

With golden staters we domestics play  
 At odd and even : using stones no longer 890  
 To cleanse ourselves, but in our luxury,  
 The heads and stalks of garlic altogether.  
 And now within the master sacrifices  
 In laurel crown a sow, a goat, and ram.  
 But the smoke sent me out ; for I could not 895  
 Remain within, since it attack'd my eyelids. [Exit.]

## SCENE II.

CHREMYLUS, *a* JUST MAN, *and* his SERVANT.

J. M. Follow me, boy, and go we to the god.

CHR. Holla, who's this advancing ?

J. M. 'Tis a man

Who erst was wretched, but is prosperous now.

CHR. 'Tis plain thou art, as thine appearance shows, 900  
 One of the good.

J. M. Most surely.

CHR. Then what needs't thou ?

J. M. I'm going to the god ; for he's the cause  
 Of many blessings to me—from my sire  
 Much substance I received, and this was wont  
 To aid my friends in their necessities, 905  
 Which course I judg'd to be of use in life.

CHR. Then soon thy wealth deserted thee ?

J. M. Full soon.

CHR. And thou wert wretched after that ?

J. M. Entirely.

I thought indeed to have as certain friends,  
 Those whom when needy I had benefited, 910  
 If ever I should want ; but they aside  
 Turn'd with averted look and saw me not.

CHR. And well I know that they derided you.

contends in a long and learned note on this passage, than an ivory *lanthorn*, so different from that spoken of by Plautus in the *Amphitryo*,—*Quò ambulas tu qui Vulcanum, in cornu conclusum geris?*—and not being transparent, would prove but an unserviceable addition to the transformed kitchen utensils so humorously enumerated by Cario. The line, as written by Aristophanes, was probably

Ὁ δ' εἰπὸς ἡμῖν ἐξαπίνης ἐλεφάντινος.

J. M. Entirely so, for squalid poverty  
Of household goods destroy'd me.

CHR. But not now. 915

J. M. Wherefore with justice hither am I come  
To supplicate the deity.

CHR. But tell me  
How this worn mantle which your servant bears  
Concerns the god?

J. M. This too I come to offer  
A votive gift to the divinity. 920

CHR. That robe in which thou wert initiated  
At the great mysteries?

J. M. No, but I shuddered  
For thirteen years in it.

CHR. But for the shoes?

J. M. These have endured the wintry storms with me.

CHR. And brought'st thou these as offerings? 925

J. M. Yes, by Jove.

CHR. A precious set of gifts you bring the god.

*Enter a SYCOPHANT with his WITNESS and CARIO.*

Syc. Alas, ill fated me, how am I lost!  
Three times unhappy, and four times and five,  
Twelve and ten thousand times—alas, alas!  
With fate thus overbearing am I mix'd<sup>d</sup>. 930

CHR. Apollo, who avertest ills, and ye,  
Propitious gods, what evil hath this man  
Endur'd?

Syc. Do I not now endure sad ills,  
Who have lost all the substance of my house  
Thro' this god's means, who shall again be blind, 935  
If justice fail not?

<sup>d</sup> Οὔτω πολυφόρῳ συγκέκραμαι δαίμονι. With this line, Fischer compares, Soph. Antig. 1316.

δειλαία δὲ συγκέκραμαι δῦα.

And, Ajax, 900.

Τήκησσανιο ἱκτῷ τῷδε σύγκεκραμένην.

So Seneca in his book de Divinâ Providentiâ, eulogizing the character of Cato in his adversity, says, Ecce par Deo dignum; vir fortis cum multa fortunâ compositus.

- J. M.** I almost, methinks,  
The matter comprehend : for there approaches  
A certain man in evil plight, who seems  
To be of a bad mark—
- CHR.** By Jupiter,  
He suffers justly that he perishes. 940
- SYC.** Where, where is he who promis'd by himself\*  
That he would presently make us all rich,  
If he again receiv'd his former sight,  
But he much more hath prov'd the loss of many?
- CHR.** And whom then has he treated thus?
- SYC.** Myself. 495
- CHR.** What? wert thou one of the housebreaking wretches?
- SYC.** By Jove, there's nothing sound in either of you.  
Nor can it be that ye have not my money.
- CAR.** How fiercely comes this sycophant, O Ceres!  
'Tis clear that he is urg'd by furious hunger. 950
- SYC.** Will you not then go quickly to the forum?  
For there thou must be tortured on the wheel,  
Into confession of thy villanies.
- CAR.** Lament thyself.
- O. M.** By the preserving Jove,  
This god is of much worth to all the Greeks, 955  
If in a cursed manner he'll destroy  
Those curs'd informers.
- SYC.** What? derid'st thou me,  
Who hast been a partaker in the crime? 960  
For whence hadst thou this cloak? since yesterday,  
I saw thee with a tattered gaberdine.
- J. M.** I care nought for thee—since I wear this ring†,  
Purchased of Eudamus for a drachma.

\* To this verse one of the MSS. prefixes the words, *ἑτερος συκοφάντης*, as if two Sycophants came forth upon the scene, and the second were now taking his turn to speak; and the hurried way in which the question is asked, renders it most probable that another speaker is here intended by Aristophanes.

† Aristophanes in this passage, alludes to the story of Gyges, king of Lydia, who is said to have possessed a ring taken from a dead man, formed within the body of a brazen horse, of such efficacy, that, by its assistance, he could transport himself whithersoever he might desire. The Just Man here affirms, that he possesses a si-

CHR. But it is nought against a slanderer's bite. 965

SYC. Now, is not this a crowning insolence!

You laugh—but say not what your'e doing here.

For here you're after nothing that is good.

CHR. By Jove, not thine, at least, know that right well.

SYC. For at my cost, by Jupiter, you'll sup. 970

CHR. May'st thou in truth be with thy witness burst,  
And full of emptiness.

SYC. Will you deny me?

There is within a most accursed great store

Of fish in fragments and of roasted meats.

[*Eugh, eugh, eugh, eugh, etc. (as if smelling).*]

CHR. Poor starveling wretch, smell'st aught? 975

J. M. The cold perchance,

Since he is cloth'd in such a ragged garment.

SYC. Is this to be endur'd, O Jove and gods,

That these men treat me thus with insolence?

Ah me, how griev'd I am, that one so good 980

And patriotic as myself should suffer

This ill return?

CHR. Thou good and patriotic?

SYC. As no man else.

CHR. Then answer my demand.

SYC. What is't?

CHR. Art thou a husbandman?

SYC. Dost think

I am so crazy yet?

CHR. A merchant then? 985

SYC. Yes, I affect to be at least, whene'er

Occasion serves.

CHR. What then? hast thou been taught,

A trade?

SYC. Not I, indeed, by Jupiter.

CHR. How then, or whence hast thou lived on so long,

If thou didst nothing for 't?

milar ring, bought of Eudemus, which, though it might have power against the bite of serpents, was of no avail to cure that of a sycophant. (See Beloe's Herodotus, Clio, x. xi. and note 2.)

- SYC.** I'm supervisor  
Of state affairs, and of all private men.
- CHR.** Thou? by what cause induc'd?
- SYC.** I will it so<sup>§</sup>. 990
- CHR.** And how could'st thou be honest, a wall breaker;  
If for these matters which in nought concern thee,  
Thou art detested?
- SYC.** Is't not then my business,  
O silly man, to benefit the state  
As far as I am able?
- CHR.** And is this 995  
A benefit, to play the busybody?
- SYC.** Yes, truly to assist th' established laws,  
Nor suffer it, should any one transgress them.
- CHR.** Has not the state then constituted judges  
To bear command?
- SYC.** And who is the accuser? 1000
- CHR.** Whoever will be.
- SYC.** Therefore I am he.  
So that on me devolve the state affairs.
- CHR.** By Jove it has a wicked president;  
But would'st thou not wish this, to lead a life  
Of quiet idleness?
- SYC.** Nay, thou describest 1005  
A sheep's life, which admits of no employment.
- CHR.** Would'st thou not change thy course?
- SYC.** No, not if thou  
Should'st give me Plutus' self, and Battus' benzoin<sup>¶</sup>.

<sup>§</sup> Βούλομαι. This was according to the formula of the Athenian law, which encouraged all the citizens to revenge a public wrong, by bringing the criminal to condign punishment. Hence the legal phrase βουλευσίως γραφή. The contemptuous term applied by Chremylus to the Sycophant in the next line (ὦ τοι-χωρύχε), may be exactly paralleled by the *parietum perfossor* of Plautus, Pseud. iv. 2. 22.

<sup>¶</sup> The virtues of this celebrated plant, named silphium by the Greeks, and laserpitium by the Romans (the modern gum benzoin), principally found in that part of the island of Sumatra, called, by a remarkable coincidence of names, the *Batta* country (see the *Edinburg Encyclopædia*, article *Sumatra*), were first made known by Battus or Aristotle, the founder of Cyrene, who, according to the Scholiast, erected a golden image of their great benefactor, bearing in his hand this valuable

CHR. Lay down thy cloak straight.

CAR. 'Tis to thee he speaks.

CHR. Then doff thy shoes.

CAR. All this he says to thee. 1010

SYC. Whoe'er of you desires to make the trial,  
Let him come to me.

CAR. "Therefore I am he."

SYC. Ah, wretched me, I'm stript in open day<sup>1</sup>.

CAR. For 'tis thy wish to gain a livelihood  
By handling the affairs of other men. 1015

SYC. (*To his witness*) See you his acts? I cite you to bear  
witness.

CHR. But he whom thou hast brought to testify,  
Is fled away.

SYC. Ah me, I am entrapped  
Alone.

CAR. Is this thy time for exclamation?

SYC. Ah me, again!

CAR. Give thou the cloak to me, 1020  
That I may robe this sycophant.

J. M. Not so;  
For it is long since consecrate to Pluto.

CAR. Then where can it more properly be plac'd,  
Than round a wicked man and house-breaker?  
But Plutus it becomes us to adorn 1025  
With handsome garments.

J. M. And what use can one  
Make of these sandals? tell me.

plant. Σάφρον τὸ λεγόμενον βαλσαμέλαιον. It also grew in Persia, and there was another kind, called *Magydaris*, the product of Syria; and it was found very abundantly on mount Parnassus. On account of its valuable culinary and medicinal properties, it formed a great article of export among the Romans. Pliny (H. N. xix. 3) distinguishes it by the epithet *Clarissimum*, and likewise says that the most authentic Greek historians affirm that it was first discovered near the gardens of the Hesperides and the greater Syrtis, seven years before the foundation of Cyrene, A. U. C. 144.

<sup>1</sup> Ἀποδύομαι μεθ' ἡμέραν. Cario, while speaking the words which precede this exclamation of the Sycophant, is to be imagined to have approached him and stripped him of his cloak and shoes. From the verb ἀποδύομαι is formed ἀποδορήριον, that small cell in the bath in which were deposited the bather's clothes;



CAR.

These too straight

Upon the forehead of this sycophant,  
As on an olive, will I fix with nails<sup>k</sup>.

SYC. I take my leave, well knowing that I am 1030

Inferior far to you; but should I take  
A yoke-fellow, though weak as any fig<sup>l</sup>,  
This powerful god I will to day compel  
To give me retribution; for that he,  
Being but one, the people's government 1035  
Clearly dissolves, not having first persuaded  
The citizens' assembly nor the senate.

J. M. And since thou mov'st in all my arms array'd,  
March to the bath, then stand there fogleman<sup>m</sup>,  
And summer it, for I once kept that post. 1040

CHR. But he who keeps the bagnio out of doors  
Will drag him by the parts most sensitive,  
For on the sight of him he will perceive  
That 'tis a fellow but of evil mark.  
Let's in, that you may supplicate the god. 1045

[*They enter the temple.*]

(*The Choral Song is wanting.*)

μεθ' ἡμέραν is opposed to νύκτωρ, and it is a great exaggeration of the fraud practised on the Sycophant, that it takes place in open day, whereas the λωποδύται usually committed their depredations under the cover of night. So Horace (Ep. i. 2. 32),

Ut jugulent homines, surgent de nocte latrones.

<sup>k</sup> Ὡς περ κοτίνῃ, προσπατταλεύσω τουτῷ. This line alludes to the custom among the ancients of suspending votive gifts by nails on the trees, and especially the wild olives, which were planted in groves near the temples of the gods. Hence Cario, comparing the Sycophant to this tree, says, I will nail the sandals on his forehead. Προσπατταλεύσω· προσηλώσω, προσκαρφώσω (Gl. Cod. Par.)

<sup>l</sup> The poet in this passage doubtless alludes to the etymology of the word sycophant, one who laid information against such as were in the habit of exporting figs from Attica. The words σύζυγον τίνα καὶ σύκινον, are clearly opposed to τοῦτον τὸν ἰσχυρὸν θεόν, in the next line.

<sup>m</sup> Κορυφαῖος ἑστηκὼς θέρον· i. e. standing like the *coryphaeus*, or master of the ceremonies attendant on the bath, stationed there to give to the poor and the idlers an opportunity of warming themselves; the word being applied in this sense as well as to denote the leader of the chorus. And likewise, as Hemsterhusius says, the bath itself, to which the Just Man had been compelled by poverty, since his fire at home had lost its brightness before the recovery of Plutus.

## ACT V. SCENE I.

AN OLD WOMAN, CHREMYLUS, CHORUS.

O.W. O dear old men, are we indeed arrived<sup>a</sup>  
 At this new god's abode? or have we miss'd  
 Our way entirely?

CHO. But, O damsel, know  
 Thou at the very portals art arrived;  
 For in a very pretty way thou askest. 1050

O.W. Come now, I'll call some one of those within.

CHR. Not so; for I have issu'd forth myself.  
 But wherefore chiefly thou art come, declare.

O.W. Dire and unlawful sufferings I've sustain'd,  
 O dearest friend—for ever since this god 1055  
 Began to see, the life which he has caused me  
 Is not to be endured.

CHR. But what's the matter?  
 Wert thou a she-informer 'mongst the women?

O.W. By Jove, not I, indeed.

CHR. But thou hast not<sup>o</sup>,  
 By the judicial letter, rul'd thy drinking. 1060

O.W. Thou mockest; but I burn with wretched love.

CHR. And will you not go on to tell this flame?

O.W. Hear now—there was a young man dear to me;  
 Needy indeed, but personable, fair,  
 And honest; for were I in need of aught, 1065  
 He granted all things gracefully and well.  
 While I administer'd to him in all.

<sup>a</sup> This line, as Brunck observes, and many others of the present drama, are manifestly taken from the first comedy named Plutus, in which the Chorus sustained their own parts. Chremylus had entered his house with the Just Man, leaving the Chorus in possession of the stage, and singing the usual choral ode; the Old Woman comes on, desirous to know where the new god dwells, and could only enquire of the persons of the Chorus.

<sup>o</sup> 'Αλλ' οὐ λαχοῦσ' ἐπινες ἐν τῷ γράμματι. Aristophanes here alludes to the Athenian custom of the judges choosing by lot the courts in which they were to preside (see note on v. 294), and instead of saying ἐδίκαζες, or ἐκρίνες, he adds παρ' ὑπόνοιαν, and by way of satirizing the propensity of the females of his time for drinking, ἐπινες.

CHR. And what was still the subject of his wish?

O.W. He ask'd not much; so vast his reverence for me.

But sometimes twenty drachmas for a robe, 1070

And eight for shoes; then he would order me

To buy a tunic for his sister's wear,

A small cloak for his mother; and himself

Would want perchance of wheat medimnæ four.

CHR. Now, by Apollo, thou hast not said much; 1075

But it is plain that he respected thee.

O.W. And this he said, not for lasciviousness

He asked of me, but for pure friendship's sake,

That when he wears my cloak, he may have me

In his remembrance.

CHR. You describe a man 1080

Who loves with most excessive vehemence.

O.W. Yet now the wretch no longer keeps that mind,

But altogether he is greatly changed;

For, having sent him on the board this cake,

And all the other sweetmeats that were on it<sup>p</sup>, 1085

Giving him notice also that I'd come

At eventide—

CHR. And what did he to thee?

Tell me.

O.W. Sent back to us this cake of milk,

On the condition I should come no more;

Sending me word likewise that "the Milesians<sup>q</sup> 1090

<sup>p</sup> ———— τραγήματα  
ἐνόντα.

Hemsterhusius prefers to read ἐπόντα, on account of the preceding τὰπὶ: but it is of little consequence which is adopted. Ἐνόντα ὑπάρχοντα (Cod. Dorv.) where also the words ἐντος τοῦ πίνακος occur as a gloss upon and confirm the common lection ἐνόντα.

<sup>q</sup> This appears to be the simple and true sense of the word ἀποπέμπων, which is thus paraphrased by Hemsterhusius: "Et super hæc preterea dici jussit misso ad me nuncio." Brunck's version is: "Placentulam nobis insuper remisit, addito hoc dicterio." The French translator entirely omits the word ἀμῆτα, and adds unwarrantably "il a dit à ce garçon." The proverbial saying itself, which is cited again by Chremylus at v. 1075, alludes to the brave character of the old Milesians, who, before they were corrupted by luxury, subdued the Scythians, and built many beautiful cities in the Peloponnesus; and was, according to the Scholiast, the an-

Were a brave nation once."

CHR. 'Tis plain that he  
Was not of foolish manners—since, when rich,  
No longer he with lentils is delighted;  
But erst he eat all things through poverty.

O.W. Indeed before this, by the deities', 1095  
He was at all times journeying to my door.

CHR. To bear you to the grave?

O.W. Not so, by Jove;  
Only solicitous to hear my voice.

CHR. 'Twas for the sake of what he might receive.

O.W. And if he saw me griev'd, by Jupiter, 1100  
He'd fondly call me little duck, and dove'.

CHR. And beg perhaps a trifle, to buy boots.

O.W. Moreover, were I seen by any one,  
Whirl'd in my car to the great mysteries',  
I was on this account the whole day beaten, 1105  
So greatly jealous of me was the youth.

swer returned by the oracle to Polycrates, king of Samos, who in one of his wars sent to enquire whether he should enter into alliance with them.

<sup>1</sup> Νῆ τῷ θεῷ. The Scholiast here says, τὸν Ἑρωτα καὶ τὴν Ἀφροδίτην but the interpretation of this oath by Hesychius is, I think, more likely to be true, viz. by Ceres and her daughter Proserpine, a far more usual adjuration in the mouth of a female.

<sup>2</sup> Νητάριον ἂν καὶ φάρτιον ὑπεκορίζετο. Some MSS. here read νιτάριον, although there is very little doubt that we should read with Bentley, νητάριον, which is the proper diminutive of νῆσσα, or according to the Attic form, νῆττα. Plautus (Asin. iii. 3. 103.) probably had this passage in his mind when he makes use of similar expressions of endearment:

Die igitur me *anaticulam*, columbam aut catellum,  
Hinundinem, monedulam, passerulum, putillum.

One of the Scholiasts reads νιτάριον ἂν καὶ βάριον and says that they denoted certain plants or flowers; but this interpretation, as well as that of Didymus, who explains νιτάριον by νεόττιον, οἶοντι κοράσιον, and who considers the word a diminutive of tenderness applied to females, is, I think, justly repudiated by Bentley.

<sup>3</sup> The Athenian ladies were accustomed to be conveyed in a particular kind of chariot, drawn by white mules of Sicyon, to the celebration of the great Eleusinian mysteries. So Virgil, speaking of the Roman matrons represented on the shield of Æneas,

Castæ ducebant sacra per urbem  
Pilentis matres in mollibus.—Æn. viii. 666.

CHR. For he was pleas'd, as it appears, to eat  
Your wealth alone.

O.W. He said, too, that I had  
Hands which were altogether beautiful.

CHR. Yes, truly, when they held out twenty drachmæ. 1110

O.W. He'd say, moreover, that my skin smell'd sweet.

CHR. And rightly too, by Jove, if you pour'd in  
The Thasian wine for him.

O.W. And that I have  
A soft and beauteous eye.

CHR. The man was not  
A fool, but knew how to devour the substance<sup>u</sup> 1115  
Of an old amorous woman.

O.W. Then in this  
The deity, my dear Sir, acts not rightly,  
Declaring that he always helps the needy.

CHR. What shall he do?—speak, and it shall be done.

O.W. 'Tis just, by Jove, to force him who receives 1120  
Good at our hands, to treat me well again;  
Or he is worthy to possess no blessing.

CHR. Repaid he not then every day thy favours?

O.W. But he declar'd he'd ne'er desert me living.

CHR. And justly; but he now imagines that 1125  
You live no longer.

O.W. For I pine away  
With grief, O dearest friend.

CHR. Nay, but at least  
To my mind, you have *rotted* quite away.

O.W. Indeed, then you might drag me through a ring.

CHR. True, if the ring were of a meal tub's width. 1130

O.W. And see this youth approaches, he 'gainst whom  
I have long since preferr'd my accusations.

<sup>u</sup> ————— ἡπίστατο  
————— τὰφόδια κατεσθίειν.

Τὰ ἀναλώματα τὰ περὶ τὴν οὐσίαν (Schol.) Ἐφόδια λέγονται τὰ κατὰ τὴν ἀδὸν συντείνοντα (Gl. Paris.) The French translator renders the words agreeably to the former general interpretation: "Il était bien aise, à ce qu'il semble, d'être tout seul à manger notre bien." Brunck omits the word ἑφόδια, and merely says *libenter comedebat solus*.

Apparently he's going to some revel<sup>x</sup>.

CHR. He seems to be bearing a crown and torch.

*Enter* YOUNG MAN.

Y.M. Good day.

O.W. What says he?

Y.M. A time-honour'd friend,

Thou art become white-headed soon, by heaven.

O.W. Ah, wretched me, how grossly I'm insulted!

CHR. It seems to be a long time since he saw you.

O.W. What time, O wretch? yesterday he was with me.

CHR. He is, forsooth, affected in a manner 1140

That differs from the many; for when drunk

With sharper vision he appears to see.

O.W. No, but he's always petulant in manners.

Y.M. O, thou sea-ruler, and ye elder gods,  
What wrinkles has she in her countenance! 1145

O.W. Ah! Ah! move not the torch towards me.

CHR. Indeed

She speaks well; for should once a single spark

Seize her, she'll burn like an old olive branch<sup>y</sup>.

Y.M. Will you play with me for a time?

O.W. Where, wretch?

Y.M. Here, having taken nuts—

O.W. And at what game? 1150

Y.M. How many teeth you have?

CHR. But I as well

Shall know; for she perchance has three or four.

Y.M. Pay me—she only bears a single grinder.

<sup>x</sup> The word *κῶμος* may either denote those excesses of hilarious mirth which the Apostle to the Romans, xiii. 13, calls *drunkenness, revellings, and such like*, or with a large K, as it is in some editions, the god who presides over those festivities; which, such as were in the habit of frequenting, wore chaplets, and carried torches in their hands, reeking with myrrh and other perfumes, as Bergler proves from an epistle of Synesius. So Anacreon (Od. iv. 13):

ἐμὲ μᾶλλον, ὥς ἔτι ζῶ,  
μύρισον, ῥόδοις δὲ κῤῥᾶτα  
πύκασον.

<sup>y</sup> Ὡσπερ παλαιὰν εἰρεσιώνην καύσεται. (See the note on the Knights, v. 726).

O.W. Most wretched of mankind, thou seem'st to me  
To be of mind unsound, aspersing me <sup>a</sup> 1155  
Before this multitude.

Y.M. Thou would'st indeed  
Be profited, if any one should wash thee.

CHR. No truly, since she now adopts the practice <sup>a</sup>  
Of cunning vintners; and if this ceruse  
Should be wash'd out, you plainly will discern 1160  
The wrinkles of her face.

O.W. Thou'rt an old man,  
And to me seemest not in thy right mind.

Y.M. Perchance he tempts thy bosom's fair attractions,  
Thinking to 'scape my notice.

O.W. Nay, not mine,  
I swear by Venus, O thou bare-fac'd fellow. 1165

CHR. By Hecate, not I. I should be mad.  
But, O young man, I cannot suffer thee  
To hate this damsel.

Y.M. Nay, I dote upon her.

CHR. And yet she brings a charge against thee.

Y.M. What?

CHR. She says that you insult her by the proverb, 1170  
"That the Milesians formerly were brave."

Y.M. I will not fight with thee for her.

CHR. Why so?

Y.M. From reverence to your years, since to no other  
Would I concede permission to act thus.

Now, take thy damsel and depart with joy. 1175

CHR. I know, I know thy mind; perchance no longer  
Thou deignest to be with her.

O.W. And who is it

<sup>a</sup> Πλυνόν με ποιῶν. The French translator, in a note on this line, observes, "Le verbe πλυνόν a une double signification, et Aristophane joue sur l'équivoque qu'il présente. Notre mot *rincer*, pris dans son acception triviale, rend parfaitement le mot πλυνόν (qu. πλύνειν) on dit aussi: laver la tête à quelqu'un." Our word *aspersed* likewise expresses these two meanings.

<sup>a</sup> Ἐπεὶ νῦν μὲν καπηλικῶς ἔκει. The Old Woman is here said to act after the manner of vintners, having her face smeared over with ceruse (see the next line) so that it might appear to be smooth and perfect, when it was in reality rough, and ploughed with wrinkles.

That will permit this?

Y.M. I would hold no converse

With her whose loves are numerous as her years.

CHR. Yet, since thou deignedst to exhaust the wine<sup>b</sup>, 1180

'Tis just that also thou drink off the dregs.

Y.M. But they are altogether old and rotten.

CHR. A strainer then, will remedy all this.

Y.M. But go within; for I must to the god

Suspend these votive chaplets which I bear. 1185

O.W. I too have somewhat to impart to him.

Y.M. But I will not go in.

CHR. Be bold and fear not,

For she shall offer thee no violence.

Y.M. You say right well; for 'tis a long time since

I gain'd dominion over her in love. 1190

O.W. Walk on; but I will follow after thee (*aside*). [*Exeunt.*

CHR. (*laughing*) How pertinaciously, O sovereign Jove,  
The old woman, limpet-like, clings to the lad! [*Exit.*

(*The Choral Song is wanting.*)

## ACT VI. SCENE I.

CARIO, MERCURY.

CAR. Who is't knocks at the door? What noise is this?

No one it seems; the door then creaks in vain. 1195

MER. Stop, Cario, I command thee.

CAR. Holla, tell me,

Knockedst thou at the door so violently?

MER. No; but by Jove, I was about to knock,

Had'st thou not open'd and prevented me.

But quickly run and call thy master, then 1200

His wife and children, and domestics next;

The dog, thyself, and afterwards the sow<sup>c</sup>.

<sup>b</sup> That is, thou shouldest not desert and disdain the poor Old Woman, whose society and friendship when she was young and opulent, thou wast so much inclined to cultivate.

<sup>c</sup> By this particular enumeration of the numbers of Chremylus' household, Mercury desires to show that they are equally objects of hatred to Jupiter; and face-



CAR. Tell me, what is the matter?

MER. Jove, O wretch,  
Desires to mix you in one common dish,  
And into the barathrum cast ye all. 1205

CAR. His tongue, who brings these tidings, shall be slit<sup>d</sup>.  
But why determines he to treat us so?

MER. Because the direst crimes you have committed.  
For from the time when Plutus first began  
To see, none any longer to the gods 1210  
Offers in sacrifice, incense, or laurel,  
Nor cake, nor victim, nor one single thing.

CAR. By Jupiter, nor will he sacrifice.  
For then you took but evil care of us.

MER. About the other gods I've no concern. 1215  
But I myself am worn out and destroy'd.

CAR. Thou'rt wise.

MER. For from the female vintners' booths<sup>e</sup>  
All good things I receiv'd at morning's dawn,  
The wine-cake, honey, figs, whate'er 'tis right  
For Mercury to eat; but now to rest 1220  
Famish'd I go, with cross'd legs high in air<sup>f</sup>.

CAR. Nor justly so, thou that hast been their ruin  
Who treated thee so well.

tiously names Cario between the dog and sow. In the next line he calls him a wretch (ὁ πόνηρε), being an object of Jove's vindictive wrath, as belonging to a family who have been so niggardly as not to express their gratitude for the recovered sight of Plutus, by offering a victim or even a small cake to the gods.

<sup>d</sup> These words, as the Scholiast observes, admit of a double signification—denoting the usual sacrifice of the tongue of the victims to Mercury the god of eloquence (see the Birds, v. 1703), or expressing the wish of the speaker that the tongue of him who announces such evil tidings should be slit, or cut out of his head: ἀντὶ τοῦ εἶθε ἐκκοπείη.

<sup>e</sup> Παρὰ ταῖς καπηλίσιν, in this passage, signifies in the shops or taverns of the female vintners, who were very assiduous in their worship of Mercury, the god of robbers and thefts, in order that, favoured by his powerful protection, they might carry on their trade of deception with the greater facility.

<sup>f</sup> Νυνὶ δὲ πεινῶν, ἀναβάδην ἀναπαύομαι. The word ἀναβάδην (used also in the Acharnians, vv. 374. 385) denotes either a sitting posture, with legs crossed and extended (ἐναλλάξ ἰσχεῖν τὸ πῶδε), or simply reposing aloft in *sublimi* (Kuster) or *sursum porrectis pedibus*, according to Brunck. The French translator renders it, "Je reste étendu sur le dos pieds en l'air."

MER. Ah, wretched me!

O for the cake, on the fourth day compos'd!<sup>s</sup>! 1225

CAR. You ask and call in vain for one not present.

MER. O me, the gammon which I have devour'd!

CAR. Leap here on swollen bags in the dry air<sup>b</sup>.

MER. And the hot tripes that used to be my food!

CAR. Pain seems to wring thy tripes.

MER. Ah me! the cup 1230

That half-and-half so cunningly was mixed!

CAR. Drink off this draught (*offering him a cup*) and quickly  
run away.

(*Mercury, after smacking his lips.*)

MER. Now would you do a kindness to your friend?

CAR. If you need aught in which my power can aid thee.

MER. Would you some well bak'd bread give me to eat, 1235

And a huge piece of flesh cut from the victim,

Which you at home offer in sacrifice.

CAR. But they are not to be transported thence.

MER. And yet whene'er thou hast purloin'd some vessel  
Belonging to thy lord, I always caus'd thee 1240

To carry on thy trade without his knowledge.

CAR. On the condition that thyself might'st share

The plunder, gallows-tied—for there came in

To thee a stuffing honied cake well kneaded.

MER. And afterwards thyself devour'd the whole. 1245

CAR. For thou hadst not an equal share of stripes

<sup>s</sup> This alludes to the consecration of particular days of the week to different deities. The fourth of the month, as the Scholiast here observes, was the day of Mercury, the sixth to Diana, the new moon; and the seventh to Apollo; the eighth to Theseus; and the others to different deities or heroes.

<sup>b</sup> 'Ἀσכולίαζ'. This leaping took place in the rural Dionysia, hence called ἀσכולία, at which time the Athenians were accustomed to leap on one foot upon goat skin bottles, oiled over, and inflated with air, or filled with wine. Hence Virgil, (G. ii. v. 384.)

Non aliam ob culpam Baccho caper omnibus aris  
Cæditur, et veteres ineunt proscenia ludi,  
Præmiaque ingeniis pagos et compita circum  
Thesidæ posuere, atque inter procula læti  
Mollibus in pratis unctos saluere per utres.

M<sup>rs</sup> Le Fèvre has well expressed these leapings by *des caprioles*.

With me, when I was caught in roguery.

MER. Come, bear no malice, if thou didst take Phyle<sup>1</sup>.

But by the gods receive me to your house.

CAR. Will you then leave the gods to tarry here?

MER. Yes, for your entertainment is far better. 1250

CAR. But what? in thy thoughts is desertion fair?

MER. Our country is each land where one may prosper.

CAR. Of what use then could'st thou be to us here?

MER. Establish me the porter at your gate<sup>k</sup>.

CAR. The porter? but there is no need of hinges. 1255

MER. Your factor then.

CAR. But we are wealthy now.

Why must we keep the retail vintner, Hermes?

MER. The tricky spirit then.

CAR. Tricky?—worst of all—

For now we need not tricks, but simple manners.

MER. Well then, a leader.

CAR. But the god now sees, 1260

So that no longer shall we need a leader.

MER. I will be then your president of games.

And what can you say farther? for to Plutus

This is most profitable, to establish

Contests of music and gymnastic strength. 1265

CAR. How good it is to have so many surnames!

For he hath gain'd himself a livelihood,

Not without reason all the judges strive

In many tablets oft to be enroll'd<sup>l</sup>.

<sup>1</sup> From this line, Palmer concludes, that the comedy of Plutus was acted after the amnesty which followed the expulsion of the thirty tyrants. Mercury, in the text, alludes to the exploits of Thrasybulus, who, by the occupation of the fortified village of Phyle, laid the foundation of the recovered freedom which had been oppressed by the Lacedæmonians.

<sup>k</sup> The epithet *στροφαῖος* here applied to Mercury, whose image was often affixed to the gates, well expresses the tricks and shifts which that god delighted to employ, (see Bergler's note.) Aristophanes in the course of nine lines, gives five epithets of Mercury: *στροφαῖος*, *ἐμπολαῖος*, *παλιγκάπηλος*, *ἐναγώνιος*, *president of the games*, *ἡγεμόνιος*, from leading the souls to the infernal regions, or guiding the blind (Schol.); whence, Sophocles (*Ajax*, 838.) calls him *πομπᾶιον* *Ἑρμῆν χθόνιον*, which denote as many offices exercised by this versatile god, the variety of whose surnames is so highly eulogized by Cario.

<sup>l</sup> The *γράμματα* here spoken of, are to be understood of the catalogues or alba,

MER. May I not then on this condition enter ? 1270

CAR. Yes, and thyself having approach'd the well,  
The entrails cleanse, that straight thou may'st appear  
To be a minister of active service. [*Exit.*]

*Enter* PRIEST OF PLUTUS, *and an* OLD WOMAN.

PR. Who can inform me where dwells Chremylus ?

CHR. What is the matter, O thou best of men ? 1275

PR. What should it be but ill—for from the time  
When Plutus here began to see, I perish  
From famine, since I have not aught to eat;  
And this too being priest of Jove the guardian.

CHR. O tell me, by the gods, what is the cause ? 1280

PR. None any longer deigns to sacrifice.

CHR. On what account ?

PR. Because that all are rich,  
But then when they had nought, the merchant came  
To sacrifice some victim for his safety.  
And one for having well escap'd from justice. 1285  
Another offer'd a fair sacrifice,  
Inviting me the priest—but no one now  
Presents a sacrifice, nor enters here,  
Save those who turn aside for relaxation,  
More than ten thousand.

CAR. But receive you not 1290  
That which it is decreed for them to render ?

PR. I therefore have determin'd with myself  
To bid good bye to saviour Jupiter,  
And tarry here.

CHR. Cheer up, for all will be  
Well, if the god please ; for preserving Jove 1295  
Is present here, come of his own accord.

PR. Thou speakest all good things.

CHR. There presently  
We will establish Plutus—but remain—  
Where he at first was settled, always guarding

in which the names of the Athenian judges were enrolled, and the letters affixed to the door of each court of judicature ; as in the Areopagus A, in the Heleæa H, in the Phreatti Δ, etc.

The hinder portion of the goddess' fane<sup>m</sup>. 1300  
 But let some one bring hither lighted torches,  
 That thou may'st carry them before the god.  
 By all means we must do this.

CHR. Let some one  
 Call Plutus out.

O.W. And what then can I do? -

CHR. Take on your head and bear with gravity 1305  
 The jars with which we shall set up the god.  
 Thyself art come in party-coloured gown.

O.W. But for the affairs on which account I came?

CHR. All to your satisfaction shall be done,  
 For the young man will come to thee at evening. 1310

O.W. But if, by Jupiter, you guarantee  
 That he shall come to me, I'll bear the jars.

CAR. These are far different then from other pitchers,  
 For the old woman sits aloft on them:  
 But on the top of her these pitchers lie. 1315

CHO. No longer is it right that we delay;  
 But follow singing as these lead the way.—

[*Exeunt omnes.*]

<sup>m</sup> The back part of the temple of Minerva Polias in the citadel at Athens, where the public treasure was kept, and where the statue of Plutus was dedicated.

# THE CLOUDS.

## DRAMATIS PERSONÆ.

STREPSIADES, A RICH OLD ATHENIAN.

PHIDIPPIDES, HIS SON.

VALET OF STREPSIADES.

SOCRATES.

FIRST DISCIPLE OF SOCRATES. }

SECOND DISCIPLE OF SOCRATES. }

CHÆREPHON, FRIEND OF SOCRATES.

CHORUS OF CLOUDS.

DICÆUS, THE JUST MAN.

ADICUS, THE UNJUST.

PASIAS. }

AMUNIAS. } USURERS.

A WITNESS OF PASIAS.

MUTES.

*The Scene lies near the house of Socrates, at Athens.*

# PRELIMINARY OBSERVATIONS

UPON

## THE CLOUDS.

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THIS COMEDY WAS PERFORMED FOR THE FIRST TIME UNDER THE ARCHON ISARCHUS, IN THE NINTH YEAR OF THE PELOPONNESIAN WAR, AND IN THE FIRST OF THE LXXXIXTH OLYMPIAD, AT THE DIONYSIAN FEASTS; IT WAS PLAYED THE SECOND TIME, WITH VARIATIONS, UNDER THE ARCHON AMINIUS, IN THE SECOND YEAR OF THE SAME OLYMPIAD, AND RETOUCHEED FOR THE THIRD TIME THE FOLLOWING YEAR, UNDER THE ARCHON ALCEUS, BUT NOT REPRESENTED.

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THE Clouds is perhaps the most beautiful, and the most ingenious of all the comedies of Aristophanes. Both in the invention of his subject and the distribution of all its parts, he shows the comic genius in an admirable manner. But the glory of such a chef d'œuvre is almost entirely eclipsed by the ridiculous light in which this piece exhibits Socrates, and has been a reproach to the poet in past ages as well as in the present, and this rage against him has been carried to such a degree, as even to cause it to be believed by many, that he was the cause of the sentence of death being passed upon him. Père Brumoy has clearly proved the slight foundation there is for these ridiculous suppositions, which originate in complete ignorance. Aristophanes no more wished the death of Socrates, than that of Alcibiades, Cleon, Pericles, Phryne, Lamachus, Euripides, and others, whose characters he has drawn, without influencing in any respect their deaths. The more this comedy interests us, the more it appears necessary to fix the exact epoch of it, in order to judge precisely, if, and to what point, it is true, that Socrates was its victim. The silence of Plato, of Thucydides, and Aristotle; in a word, of the contemporary authors, upon a subject of such consequence, has always appeared to me surprising, and makes me suspect a little the opinion of those who think that this comedy really did cost Socrates his life, which is the more improbable as he lived twenty-three years



after its first representation. It is true that Ælian appears to say so decidedly, but after all Ælian lived under the emperor Antoninus Pius, and he is the first who has advanced this fact, which others, as Eunapias, and some Scholiasts have taken from him.

The play of the Clouds is very well known, but for the most part has not been properly understood and appreciated. It is intended to show, that in the propensity to philosophical subtleties, the martial exercises of the Athenians were neglected—that speculation only serves to shake the foundations of religion and morality—that by sophistical sleight, in particular, all justice was turned into quibbles, and the weaker cause often enabled to come off victorious. The Clouds, themselves, who form the Chorus, (for such beings the poet personified, and, no doubt, dressed them out strangely enough,) are an allegory on these metaphysical thoughts, which do not rest on the ground of experience, but hover about without definite form and substance, in the region of possibilities. It is one of the principal forms of Aristophanic wit, in general, to take a metaphor in the literal sense and so place it before the eyes of the spectators. Thus, it is said of a person who has a propensity to idle, unintelligible dreams, that he walks in air; and here, therefore, Socrates at his first appearance descends from the air in his basket. Whether this description be directly applicable to him is another question; but we have reason to believe that the philosophy of Socrates was very ideal, and not so much confined to popular usefulness as Xenophon would have us believe. But why did Aristophanes embody the metaphysics of the sophists in the person of Socrates himself; in fact, a decided antagonist of that school? Perhaps there was some personal dislike at the bottom; we must not attempt to justify him on this score, but the choice of the name does not at all prejudice the excellence of the fiction. Aristophanes declares this to be the most elaborate of all his works, though in this expression indeed, he must not be exactly taken at his word. He unhesitatingly indulges on every occasion in the most unbounded praises of himself; this also seems to belong to the unrestrained licence of comedy.

The play of the Clouds, it may be added, was unfavourably received at its performance; it was twice exhibited in competition for the prize, but without success.

# THE CLOUDS.

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## ACT I. SCENE I.

STREPSIADES, PHIDIPPIDES, *the* VALET of STREPSIADES.

STR. ALAS! alas!—O father Jupiter<sup>a</sup>,  
What an interminable thing is night?—  
Will it be never day? long since I heard  
The cock—and yet my lazy household snore.  
It was not so of old—thrice hateful war<sup>b</sup>!  
That does not suffer me to thrash these slaves!  
And e'en this stripling, provident, forsooth!  
Wakes not the live long night, but sleeps it through  
In his five folds of goat-skin blanket wrapt.  
My head I'll cover too, and try to snore. 10  
But no—I cannot sleep for wretchedness.

<sup>a</sup> The time of day in which this admirable comedy begins, is that between cock-crowing and the first dawn (*ὄρθρος βαθύς*). The scene represents the bedchamber of the rustic Strepsiades, himself lying in bed, several servants snoring near; the bed of his son Phidippides is also seen. Strepsiades complains to himself of the immense length of night; then he gently awakes his son, enjoins him to change his manners, and from the window shows him the school of Socrates, from which he may learn the art of liquidating his debts. The son calumniates Socrates, spurns his father's admonitions, and the scene closes at v. 126. Plautus, in his *Menæchmi*, appears to have borrowed this idea when he makes a physician ask Menæchmus, “Perdormiscis usque ad lucem? facilene tu dormis cubans?” to which he replies, “Perdormisco, si resolvi argentum, quoi debeo.”

<sup>b</sup> The lengthened warfare between the Athenians and Peloponnesians was calculated to be particularly hateful to men of rustic life, as it obliged them to leave their fields and rural conveniences, and come into the city, where they had wretched lodging, *λαέον, οὐκ οἰκῆσιν* (*Theocr.* xv. 9), and lived with great difficulty. (See the amplified description of these miseries, detailed with comic force by the Sausage Maker in the *Knights*, v. 789, etc.)

Devour'd by duns and stable-keepers' bills<sup>c</sup>,  
 And money borrow'd for this son of mine,  
 Who with trim locks his pamper'd horses tends,  
 Driving his chariot pair, and even in dreams  
 Still acts th' equestrian—while I waste the night,  
 Seeing the moon complete her twentieth day<sup>d</sup>.  
 For interest now accrues—boy, light the lamp,  
 And bring the ledger out, that I may read  
 To whom I owe, and calculate the sum. 20

Thus stands the account—twelve pounds to Pasiast—  
 To Pasiast twelve pounds! for what? how spent?  
 In buying a mark'd horse—unhappy me<sup>e</sup>!  
 Would I'd first dashed my eye out with a stone!

PHI. [*dreaming.*] Philo, that is not fair—keep in your course.

STR. This is the mischief that destroys my rest.  
 For even asleep he races in his dreams.

PHI. How many courses must the chariots run?

STR. Thou driv'st thy father many a lengthen'd course.  
 But after Pasiast what debt is next? 30

For car and wheels three minæ to Amynias.

PHI. [*still dreaming.*] Roll on the sand my horse and lead  
 him home.

STR. In sooth thou roll'st me out of all I've got,  
 For some have judgments enter'd up, and some  
 Lay claim to interest.

PHI. Father, I beg,  
 Why thus perplex'd, and tossing all night long?

STR. A certain demarch bites me from my bed<sup>f</sup>.—

<sup>c</sup> A kind of hendiadys—ὕπὸ τῆς δαπάνης καὶ τῆς φάρνης. The word δακνόμενος is particularly applied to interest, the regular payment of which eats into and devours the unfortunate debtor's income. It is in this sense analagous to the Latin *usura vorax*, which, as well as the Greek expression, are probably deduced by analogy from the Hebrew מִמֹּרִד, from מִמֹּרֵד, *momordit*. (See note on v. 1212.)

<sup>d</sup> ὁρῶν αἰγούσαν τὴν σελήνην εἰκάδας. Strepsiades here alludes to the necessity of paying interest for the money that he is continually borrowing, the time for discharging which was fixed by the Athenian law at the end of each month. (See below, v. 798, acc.)

<sup>e</sup> ὅτ' ἐπριάμην τὸν κοππάτιαν (scil. τὸν ἵππον). See the note on the Knights, v. 688.

<sup>f</sup> Strepsiades here says that a certain demarch, like a biting flea, rouses him from

PHI. But suffer me at least to sleep awhile.

STR. Sleep if thou wilt; yet know that on thy head  
 The weight of all these borrow'd sums will lie. 40  
 May an ill end be that match-maker's doom  
 Who first induc'd me to espouse thy mother!  
 Most sweet the rural life that once I led,  
 Squalid, unpolish'd, and by chance dispos'd,  
 In hives of bees, in sheep and olives rich;  
 I wedded then the niece of Megacles,  
 A rustic I, and she a citizen.  
 Luxurious, proud, with all Cæsyra's maids<sup>c</sup>.  
 I on the nuptial couch with her reclin'd,  
 Smelling of lees, and figs, and woolly store; 50  
 But she of myrrh and crocus redolent,  
 Soft billing kisses, gluttony, expense,  
 And the prolific Colian deity<sup>d</sup>.  
 I cannot call her idle, for she spun.  
 And showing her in jest, this ragged cloak,  
 "Wife" I would say, "your loom is over full<sup>e</sup>."—

SER. There is no oil remaining in the lamp.

STR. Alas!—why did you light this thirsty one?  
 Come hither now and weep.—

SER. Why should I weep?

STR. Because thou hast put in so large a wick. 60

[Exit boy.

the bed-clothes. This is a very humorous pun upon the word *δήμαρχος*, a public officer in Athens, whose office it was to compel debtors to enter into security for the regular payment of interest due to their creditors.

<sup>c</sup> *τρυφῶσαν, ἐγκεκοισυρωμένην*—*longâ Casyrarum seria superbam*. (Harles.) According to the Scholiast, Cæsyra was the wife of the tyrant Pisistratus, and very fond of adorning herself to attract admiration. Others call her the wife of Alcmaeon, and this notion, as the French translator remarks, agrees better with that passage in the Acharnians (v. 589), where Megacles, the son of Cæsyra, is mentioned.

<sup>d</sup> Colias was the name of a temple dedicated to Venus by a young Athenian who was captured by Tuscan pirates, and had his limbs bound by them, but having become an object of affection to the priest's daughter, she set his limbs free from their bonds, and the temple obtained the name of Colias, *διὰ τὸ τὰ κῶλα λελύσθαι*.

<sup>e</sup> *ᾧ γύναι, λίαν σπαθᾶς*. The verb here is used by Strepsiades metaphorically to denote the boundless extravagance of his wife, as if she made the loom close up by putting too much thread in it.

Soon as this son was born, a strife arose  
 'Twixt me and my good wife about his name ;  
 Her ear was all for chivalry,—Xanthippus,  
 Or else Charippus, or Callipides.  
 I would have call'd him by his grandsire's name,  
 Phidonides—long time the strife prevail'd—  
 At last we made a compromise, and both  
 Agreed his name should be Phidippides.  
 The babe caressing fondly, she would say,  
 " When wilt thou be a man, and drive to town 70  
 Thy chariot, purple rob'd, like Megacles !"—  
 But this I said—" When shall I see thee bring  
 Thy goats from Phelle, like thy sire of old,  
 In woollen garb array'd ?" but he my words  
 Nought heeded, wasting in equestrian rage  
 My substance—wherefore now the whole night long  
 Reflecting I have found a better way,  
 Which can I but persuade him to adopt,  
 We shall be safe—but first I must awake him.  
 How may I rouse him then most tenderly ? 80  
 Phidippides ! . . . my pet, Phidippides ?

PHI. What, father ?

STR. Kiss, and give me thy right hand.

PHI. 'Tis here—but what means this ?

STR. Say, lov'st thou me ?

PHI. I do, by Neptune, that equestrian god.

STR. Nay, mention not to me th' equestrian,  
 For this god is the cause of all my woes.  
 But if thou love me truly from the heart,  
 Obey me, child.

PHI. Wherein must I obey ?

STR. Immediately thy present habits quit,  
 And learn to tread the path that I advise. 90

PHI. Say, what do you advise ?

STR. But wilt obey ?

PHI. I will, by Bacchus.

STR. Cast thine eyes this way.  
 See'st thou that door and little house.

PHI. I do ;

But what of that ?

STR. It is the school where souls  
Are train'd to wisdom—there inhabit men  
Who would persuade us that the heaven's a furnace  
Plac'd all around us, and ourselves the coals.  
These teach to any, that will pay them for't,  
To conquer justice and injustice too.

PHI. But who are they ?

STR. I cannot tell the name. 100

But they are thoughtful men, both just and good.

PHI. Out on the starveling wretches!—well I know them;  
That boasting, squalid, barefoot tribe, of whom  
Are wretched Socrates and Chærephon.

STR. Silence, I beg ; speak not so foolishly.  
But if thy father's substance be thy care,  
Curb this horse madness, and be one of them.

PHI. Not I, by Bacchus—not if thou should'st give me  
The pheasants nurtur'd by Leogoras.

STR. Nay, I beseech thee, best-belov'd of men, 110  
Go, and be taught.

PHI. And what am I to learn ?

STR. 'Tis said they have two kinds of argument :  
The better and the worse—of these, they say,  
That whoso knows the use, can make the wrong  
Triumph o'er right—now if thou wilt but learn  
The unjust argument, of all the debts  
I owe for thee, a single obolus  
To none will I repay.

PHI. I cannot do it—  
For never could I bear with pallid hue  
To look upon my comrades of the course. 120

STR. I swear by Ceres then, thou never more  
Shall eat of mine, thou, nor thy yoked steed,  
Nor he that shows the brand—but to the crows  
I'll drive thee from my house.—

PHI. Without a stud,  
My uncle Megacles will never leave me—  
I go within, regardless of thy threats.

*[Exit into the house.]*

## SCENE II.

STREPSIADES, DISCIPLE, SOCRATES.

STR. Fallen tho' I be, on earth I will not lie ;  
 But having offer'd to the gods my prayers,  
 I'll go to school myself and learn—yet how  
 Should I, who'm old, forgetful, slow of thought, 130  
 E'er learn the subtle niceties of speech ?  
 I must proceed—why do I loiter thus,  
 In knocking at the door? boy, little boy. [knocks.]

DIS. A plague upon you!—who thus thumps the door?

STR. 'Tis I, Strepsiades, the son of Phido—  
 Of the Cicynnian burgh<sup>k</sup>.—

DIS. Thou art, by Jove,  
 Some unlearn'd fellow, whose rude foot thus kicks  
 The door, and dashes from my brain at once<sup>l</sup>  
 The perfect cogitation.—

STR. Pardon me—  
 A far off in the country I reside— 140  
 But say, what subject have I thus disturb'd?

DIS. I cannot tell it save to the disciples.

STR. Tell me with confidence—for I am come  
 Eager to learn the wisdom of thy school.

DIS. I'll tell thee, but esteem them mysteries.  
 Our Socrates just now ask'd Chærephon  
 How many of her steps a flea might leap,  
 That bit the brow of Chærephon, and thence  
 Alighted straight upon the sage's head.

STR. How did he measure this?

DIS. Most cleverly. 150  
 He melted wax, then taking up the flea,  
 Its feet he dipp'd therein—when it was cold,

<sup>k</sup> Strepsiades, who is here so particular in proclaiming his identity, was of the tribe of Acamantis, and burgh of Cicynna. In this tribe, according to the Scholiast, the Apollonian feasts were held.

<sup>l</sup> καὶ φροντίδ' ἐξήμβλωκας ἐξευρωμένην. Aristophanes here, according to the Scholiast, alludes to the mother of Socrates, who exercised the calling of a midwife; and the great philosopher himself was accustomed to say, that he followed the maternal example, by bringing to light the offspring of genius conceived in the brain.

The Persian slippers clogg'd him round—and these  
Unloosing, straight he measur'd off the space.

STR. O royal Jove, what subtilty of wit!

DIS. What then, if thou should'st hear the next device  
Of Socrates?

STR. I pray thee tell it me.

DIS. The Spettian Chærephon ask'd if he thought  
That water gnats sung with their mouths, or humm'd  
Melodious from behind.

STR. And what said he 160  
About the gnats?

DIS. Th' intestine, he replied,  
Is narrow, and the breath, by force impell'd  
Along this slender channel, makes its way  
Towards the fundament—and through this straight  
Rushes with humming sound—

STR. So the gnat's pipe  
Is trumpet-shap'd—thrice happy man! to whom  
Th' entrails open lie!—how easily  
Might he escape from justice, whose clear sight  
Looks through a gnat's intestine!

DIS. Lately, too,  
A newt depriv'd him of a mighty thought. 170

STR. As how? pray tell me.

DIS. While he gap'd aloft,  
Seeking the paths and changes of the moon,  
A newt discharg'd its ordure from the roof.

STR. I'm glad 'twas on the head of Socrates.

DIS. But yesterday we had no evening meal.

STR. Well, and by what device supplied he food?

DIS. He sprinkled all the table with light dust.  
Then having seiz'd a pair of compasses,  
And bent a hook, he snatch'd a robe away  
From the palæstra—

STR. How should we admire 180

The Thales after him? set open quick  
The school, that I may view this Socrates—  
For I will be a scholar—ope the door— [*it is opened.*]  
O Hercules! what kind of beasts are these?



DIS. Whence thy surprise?—what think'st thou they are like?

STR. Laconian captives, who 're from Pylos brought.

But wherefore look they thus upon the ground?

DIS. They seek for treasures hid beneath the earth.

STR. Onions, perchance—now, don't be troubled, friends,  
For I know where they grow both large and fine. 190  
But what are these about who stoop so low?

DIS. Digging beneath the realms of Tartarus.

STR. And why the hinder part turn'd towards the skies?

DIS. 'Tis learning for itself to ken the stars.

But enter, lest he light upon us here—

STR. Not yet, not yet, but let them stay awhile

'Till I impart a small affair of mine—

DIS. But 'tis not possible they should remain

So long a space of time in open air.

STR. For heaven's sake, what have we here? I beg. 200

DIS. This is astronomy:

STR. And what is that?

DIS. Geometry.—

STR. And what's the use of this?

DIS. For measuring the earth—

STR. What say you, that

Which is allotted to victorious arms?

DIS. No—but the undivided universe.

STR. O rare device!—a popular invention,

And useful to the state—

DIS. See'st thou? this is

The earth's circumference, and Athens this.

STR. What say'st thou? that I never can believe,

For I behold no judges seated here. 210

DIS. Yet in good sooth this is the Attic land—

STR. Then where are my Cicynnian fellow-tribes men?

DIS. Here—and Eubœa, as thou see'st, far off<sup>m</sup>

<sup>m</sup> This island, as the Scholiast informs us, was, from its great length, denominated *Μάκρως*; but here is implied not so much its extent in longitude, as its state of oppression by tributes imposed by the Athenians, under their leader Pericles. The whole of Eubœa had revolted from Athens in the beginning of the Peloponnesian war, and was subdued by Pericles, who conquered the Abantes. *Διὸ παρέραθη τοῖς φόροις καὶ ἀπεφορτίσθη*. Schol. In another passage, he also interprets the word as being of equal signification with *ἐξεπρυχώθη καὶ κατεπονθήθη*.

Is stretch'd in all her length—

STR. I know it well.

For you and Pericles have stretch'd it finely.

But where is Lacedæmon?

DIS. Where? 'tis here.

STR. How near us! you must take the greatest heed

To drive her off as far as possible.

DIS. But that cannot be done, by Jove.

STR. Then still  
You shall have cause to grieve.—But who is this 220  
Suspended in the basket?

DIS. 'Tis himself.

STR. Himself?—who?

DIS. Socrates.—

STR. O Socrates!

Go you and call him with a mighty voice.

DIS. Call him yourself—for I am not at leisure.

STR. O Socrates—my Socratidion!

SOC. Why call'st thou me, ephemeral?

STR. First, I pray,  
Tell me what thou'rt about?

SOC. I tread on air,  
And look upon the sun.

STR. Thou dost contemn  
The gods then from a basket, not from earth.  
If e'er—<sup>a</sup>

SOC. I ne'er could have found out aright 230  
Celestial wonders, but with mind and thought  
Suspended, mingling in congenial air.  
Had I gaz'd at them from the earth below,  
I ne'er had found them—since that earth perforce,  
Drags to itself the vapour of pure thought;  
Resembling thus the cardamine—

STR. What say'st thou?  
Drags thought the vapour's subtlety towards cress?

<sup>a</sup> εἶπερ. This aposiopesis of Strepsiades is thus supplied by the Scholiast, εἶπερ ἔξεστι περιφρονεῖν τοὺς θεοὺς. It is clear that the rustic Strepsiades understands Socrates to use the word περιφρονῶ in the sense of καταφρονῶ, which ambiguity I have endeavoured to preserve by the verb *look upon*.

Come down, come down, dear Socrates, to me—  
And teach me what I came to know—

Soc. Say, wherefore  
Art thou come hither?

STR. To be taught to speak. 240

For interest and most rigid creditors  
Tear me in pieces, and distrain my goods.

Soc. But how o'erwhelm'd in debt against thy knowledge?

STR. That dire equestrian malady devour'd me.  
But teach me now the other method, that  
Which pays back nothing—and whate'er reward  
Thou askest of me, by the gods I swear  
To render thee.

Soc. By what gods wilt thou swear?  
For first your godheads are not current here °.

STR. By what then swear ye? by the iron coins 250  
Stamp'd in Byzantium?

Soc. Would'st thou know aright  
Divine affairs?

STR. If there be such, by Jove.

Soc. And art thou willing to commune with these,  
Our deities, the clouds?

STR. Most certainly.

Soc. Sit down then on this sacred pallet-bed;—

STR. Lo, I am seated—

Soc. Next receive this crown.

STR. Wherefore the crown? ah, Socrates, take heed,

° ————— θεοὶ  
ἡμῖν νόμισμ' οὐκ ἔστι'.

These words, as Bergler observes, may be taken in two different senses, signifying either "we have no coins upon which is impressed the image of any god," or, "we consider that there are no gods." Taken in the latter sense, they refer to the accusation brought against Socrates by Melitus, that he introduced the worship of foreign and unknown gods among the Athenians to the neglecting those of his own country, in the words of the accusation, given by Xenophon in the beginning of the Memorabilia—ἀδικοῖ Σωκράτης, οὐς μὲν ἡ πόλις νομίζει θεοὺς, οὐ νομίζων. The answer of Strepsiades shows that he understood the νόμισμ' of Socrates in the sense of money, *numisma*. This idea indeed appears constantly to haunt his mind like a phantom. Harles supposes that our poet wrote ὑμῶν, and not ἡμῖν, and I have adopted this reading in the version.

And sacrifice me not like Athamas <sup>P</sup>—

Soc. No—but we always treat th' initiate thus.

STR. Then what will't profit me?

Soc. Thou shalt become 260

Subtle, refin'd, and eloquent of speech <sup>q</sup>.

Only be still.

STR. By Jove there's no mistake—

Pounded thus, I soon shall turn to flour.

Soc. Well-omen'd silence, the old man beseems,  
With patient ear to listen to my prayer.

#### INVOCATION.

O air, despotic king, whose boundless chain<sup>r</sup>,  
Girds the suspended earth, and thou, bright æther,  
Ye clouds too, venerable deities,  
Who breed the thunder and the lightning's bolt,  
Appear on high to your philosopher. 270

STR. Not yet, not yet, until I fold myself  
Within my cloak, lest I be drench'd by rain.  
Wretch that I was, to venture out of doors  
Without my dogskin cap!

Soc. Thrice honour'd clouds,  
Reveal yourselves to him, whether ye sit  
Upon Olympus' sacred snow-capp'd head,

<sup>P</sup> An allusion to the tragedy of Sophocles entitled *Athamas Crowned*, in which that monarch is brought on the stage adorned with a chaplet of flowers and ready to be sacrificed, for the supposed murder of his son Phryxus.

<sup>q</sup> λέγειν γενήσει τρίμμα, κρόταλον, παιπάλη—literally, one versed in speaking, (from τρίβω) a rattle, and *fine flour*. Ernesti quotes Homer (O. 418.), φοίνικες πολυπαίπαλοι, on which passage Eustathius refers to this of Aristophanes. Compare also vv. 446. 7. below :

εὐρησιεπής, περίτριμμα δικῶν.

<sup>r</sup> In this fine passage Socrates invokes the air and æther, as if they were in the place of Jove; hence Euripides, a faithful expounder of the Socratic aerial philosophy, says, in a fragment of an uncertain tragedy,

ὁρᾷς τὸν ὑψοῦ, τόνδ' ἀπειρον αἴρα,  
καὶ γῆν πέριξ ἔχονθ' ὠγραῖς ἐν ἀγκάλαις,  
τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῖ θεόν.

which has been rendered by Cicero, in Latin iambics (N. D. ii. 25),

Vides sublime fusum immoderatum æthera,  
Qui tenero terram circumjectu amplectitur?  
Hunc summum habeto divum, hunc perhibeto Jovem.

Or in your father Ocean's gardens weave  
The holy dance among the nymphs, or else  
In streams of Nile, your golden goblets dip;  
Or whether on Mœotis' lake ye dwell, 280  
Or Mimas' snowy rock, give ear, I beg,  
And graciously accept my offering.

**CHORUS.**

Ye everlasting clouds,  
Let us upraise on high  
Our dewy ductile forms.

From father Ocean's sounding caves,  
O'er lofty mountains' sylvan heads,  
Thence the far shining views to scan,  
The sacred earth, that teems with fruits,  
And mighty rivers' thundering course,  
And deep-resounding ocean's wave,  
For æther's indefatigable eye,  
In glittering splendour shines.  
But shaking off the showery cloud,  
View we in our immortal forms,  
With far-surveying eye, the earth.

**Soc. O venerable clouds, ye heard my call.—  
Didst hear their voice and thunder's roar divine?**

**STR.** Yes, and revere you, honour'd deities.  
Wishing to utter by responsive sound, 300  
How much I dread your rumbling—and the noise,  
Lawful or not, must come.—

**Soc.** **Mock not, nor act**  
As these poor lee-daub'd mimics do, but speak  
Auspicious words—for now the mighty band  
Of their divinities is mov'd to song.

**CHORUS.**

Ye shower-engendering nymphs,  
To Pallas' fertile land;  
Cecrops' well water'd shore,  
That lov'd abode, let's haste to view,

Whose reverence guards the sacred rites, 310  
 Where the mysterious house is shown\*,  
 In ceremonial pomp array'd,  
 And gifts to the celestial gods,  
 The high-roof'd ornamented fanes,  
 With sacrifices to the blest,  
 Feasts of the gods with garlands crown'd,  
     In every season held;  
 With Bacchus' joys in coming spring, 320  
 And contests of surrounding choirs,  
 And music of the deep-mouth'd pipes†.

STR. By Jupiter, I pray thee, Socrates,  
 Tell me who utters this majestic sound—  
 Some heroines?

Soc. Not so, but heavenly clouds,  
 To men of leisure potent deities,  
 Who give us thought, and skill of speech and mind,  
 And sounding words, and long periphrasis,  
 Fallacious cunning, and intelligence.

STR. And so, soon as it heard their voice, my soul 330  
 Was on the wing, and on the moment loves  
 To spin out fine-drawn arguments, and prate,  
 With metaphysic subtlety of smoke,  
 And combat with conflicting sentiments.  
 So that I fain would see them openly.

Soc. Then look tow'ards Parnes, for I see them now  
 Descending quietly.

STR. Come, show me where?

\* That is, according to Schutz, quoting Meursius in his *Eleusinia* (cap. ix.), a chapel attached to the great temple of Eleusis, in which the initiation into those sacred rites took place. Herodotus (in *Euterpe*, cap. lviii.) expresses his conviction that these mysteries, distinguished by him as *πανηγύρεις, πομπὰς καὶ προσάγωγας*, *sacred festivals, processions, and supplications* (Beloe), were derived to the Greeks through Egypt, and that the oracles of Egyptian Thebes and the Grecian Dodona bore an entire resemblance to each other. In the next chapter he observes, that the Isis of the Egyptians is the Greek Demeter, or Ceres.

† *καὶ Μοῦσα βαρύβρομος ἀλῶν*. So Shakspeare, in his *Tempest*, calls the thunder,

That deep and dreadful organ-pipe.

Compare the *Acharnians* (666), *μοῦσα ἔντονος*.

Soc. Lo! through the hollows and thick woods they move  
Frequent with course oblique.

STR. But what prevents  
That I should see them?

Soc. At the entrance there.—

STR. Even now, I scarce perceive.—

Soc. Surely thou must  
Behold them now, unless thine eyes are blear'd 340  
With rheum, as large as gourds.—

STR. I see you now,  
By Jupiter, ye venerable clouds,  
For all the space they fill.

Soc. These goddesses  
Thou neither knew'st, nor fancied'st to be such.

STR. Not I, by heaven, but clouds, and dew, and smoke.

Soc. But yet thou knowest not that they afford  
Nurture to many of the sophist tribe,  
Thurian diviners, quacks, and thriftless fools<sup>u</sup>,  
Who load with rings their fingers, and adorn  
Their flowing locks, bards of the cyclic train, 350  
And cheats who sing of meteors—these they nourish.  
For nothing else they do, but chant their praise.

STR. “The moist clouds' hostile course, which turns aside<sup>x</sup>  
The solar brightness; fiercely breathing storms,  
And hairs of hundred-headed Typhon; birds  
That swim with beaked claws through the moist air,

<sup>u</sup> This is particularly aimed at Lampo, the diviner, who, with some others, was sent by the Athenians to Sybaris, afterwards called Thurium, from the fountain Thuria, and then Apia or Copiæ, according to Steph. Byzantinus, and who was afterwards undeservedly supported in the Prytanéum at the public cost. Reiske ingeniously conjectures that the reading is οὐριομάντεις, prophets of the wind, but this meaning seems to be implied in the ἄνδρας μετεωροφύνακας of the following line. So Jeremiah says (v. 13.) “and the prophets shall become wind, and the word not in them.”

<sup>x</sup> This and the three following lines, the Scholiast informs us, to be a travestied of some bombastic composition of the dithyrambic poet Philoxenus, and after the manner of these inflated writers, he makes use of the Doric dialect, ὑγρᾶν Νεφέλαν στρεπταιγλᾶν; although it is doubted by the commentators whether the latter compound epithet be the genitive plural or accusative singular, to agree with δάϊον ὀρμάν. Bentley understands this word to signify, sending forth the twisted lightning.

And showers of dewy clouds"—for strains like these  
 Huge stores of mullets good they swallow down,  
 With thrushes' flesh.

Soc. And are they not prais'd justly?

STR. But tell me why if they in truth are clouds, 360  
 Should they resemble women, that are none.

Soc. Then say, what else they are?

STR. I know not rightly.

But like expanded fleeces they appear,  
 And not, by Jove, like women—yet they've noses.

Soc. Now answer what I ask—

STR. Say quickly, then,  
 Whate'er thou wishest—

Soc. Hast thou ever seen  
 A cloud resembling in its form, a centaur,  
 A pard, or wolf, or bull?

STR. In truth, I have;  
 But what of this?

Soc. They take what form they please,  
 And if they see some hair-encumber'd wretch, 370  
 Such as the son of Xenophantus, straight  
 In mockery of his madness, they assume  
 The centaur's semblance—

STR. And if they behold  
 Simon, that robber of the public store,  
 What do they?—

Soc. Presently they turn to wolves,  
 Showing his nature's semblance.

STR. Yesterday  
 Cleonymus, who cast away his shield,  
 Surveying; and his monstrous cowardice,  
 On this account they took the form of hinds.

Soc. And now, you see, that viewing Clisthenes, 380  
 They change to women.—

STR. Hail! ye goddesses,  
 And if for any other you have deign'd

\* Named Hieronymus, according to the Scholiast. He was a dithyrambic poet of infamous character.



Break silence now for me, and utter forth,  
All potent queens, your heaven-extended voice.

CHO. Hail, ancient mortal!—thou who lov'st to hunt  
The sayings of the wise: and thou, O priest  
Of subtlest trifles, tell us what thou wilt:  
For to no other of these meteor Sophists  
Save Prodicus, lend we a willing ear.  
To him for wisdom and ingenious thought; 390  
To thee because, when in the public ways  
Proudly thou mov'st, turning thine eyes aside;  
And many evils thou endur'st unshod,  
For our sakes, wearing a grave countenance.

STR. O earth, how sacred, grave, and strange a sound!

Soc. These are your only goddesses—the rest  
Are folly all—

STR. Then tell us by the earth,  
Is not Olympian Jupiter our god?

Soc. What Jupiter? nay jest not—there is none.

STR. How say'st thou? who then rains?—this, first of all  
Declare to me— 400

Soc. Why these—by mighty signs  
This I will prove to thee—hast ever seen  
Jove raining without clouds? if it were so,  
Thro' the clear fields of æther must he rain,  
While these were far away—

STR. Now, by Apollo,  
Full well hast thou discours'd upon this point;  
Till now, in truth, I thought 'twas Jupiter,  
Distilling thro' a sieve—but, tell me next  
Who is the thunderer?—this awakes my dread.

Soc. They thunder as they roll.

STR. But how I pray? 410  
Say thou, who darest all—

Soc. When they are fill'd  
With water, and perforce impell'd along,  
Driven precipitate, all full of rain,  
They meet together, bursting with a crash.

STR. But who compels them thus to move along?  
Is not this Jove?

Soc. No, but th' ætherial whirl<sup>a</sup>.

STR. A whirl?—this had escap'd me, that not Jove,  
But in his stead, a whirlwind governs now.  
Still of this thundering noise thou tell'st me nothing.

Soc. Didst thou not hear me say, that when the clouds 420  
With water charg'd against each other dash,  
'Tis from their density the sound proceeds.

STR. How is this credible?

Soc. From thine own self  
I will explain it to thee: when with broth<sup>a</sup>  
At the Panathenaic feasts thou'rt fill'd,  
Moves not a rumbling thy disorder'd stomach?

STR. Yes, by Apollo, and within me straight  
'Tis moved—while thunder-like the broth resounds,  
At first with pappax, then pappapapax,  
Like them discharg'd in thunder.

Soc. Now, consider 430  
From how minute a vent the sound proceeds.  
And is't not likely that this boundless air  
Should cause a vast explosion? for this reason  
The names of these reports are similar.

<sup>a</sup> The clouds are here, as Bergler observes, said to be impelled not by Jove, but by a whirlwind, which has the title and personal attributes of a god, under the name of *δίνος*, which he appears to have assumed for the sake of a ridiculous analogy between this word and *Διός*, the genitive of *Ζεύς*, Jupiter. It is borrowed from the school of Democritus, whose disciple, Protagoras, first brought into Athens the doctrine of the perpetually whirling motion of atoms; which were very different from the *δίναι*, or vortices of Anaxagoras. See Lucretius, the faithful interpreter of Epicurus (vi. 120, etc.), and Euripides (*Alcestis*, 250).

Ἄλιν, καὶ φάος ἀμέρας,  
οὐράνιαί τε δίναι  
νεφέλας δρομαίου.

<sup>a</sup> By this ironical illustration, Aristophanes is to be regarded as deriding the Socratic method of demonstrating by examples taken from human life, such as are detailed by Xenophon in his *Memorabilia*. Compare Shakspeare, *Henry IV.* part I. act iii. sc. i., where this illustration is adopted in a very sublime manner:

Diseased nature oftentimes breaks forth  
In strange eruptions: oft the teeming earth  
Is with a kind of colic pinch'd and vex'd  
By the imprisoning of unruly wind  
Within her womb, etc.

**STR.** But whence is mov'd the light'nings fiery bolt?  
 Explain me this—sometimes the stroke consumes us,  
 At others sings without loss of life.  
 This clearly, Jove, upon the perjur'd band  
 Hurls down.—

**Soc.** And how, O doting simpleton  
 Of Saturn's age, anterior to the moon! 440  
 If he the perjur'd strike, has he not burn'd  
 Theorus, Simon, and Cleonymus,  
 For they are altogether falsely sworn.  
 But oft he strikes his own peculiar fane,  
 And Sunium's Attic top, and lofty oaks—  
 But why? the oak, in sooth, is not forsworn.

**STR.** I know not—yet thou seem'st to reason well:  
 Then what is thunder?

**Soc.** When the arid wind  
 Rais'd high in air, within them is enclos'd,  
 It blows them out like bladders, then perforce 450  
 It bursts, and whirls them through its density,  
 Itself destroying through its native force.

**STR.** In faith, I suffer'd at the feast of Jove,  
 The very same—when for my kinsmen guests  
 I cook'd the paunch, and from mere negligence  
 I cleft it not—then suddenly it burst,  
 Pounc'd on my very eyes, and scorch'd my face.

**CHO.** O man, who would'st from us obtain the prize  
 Of mighty wisdom, how wilt thou be blest 460  
 Among the Athenians, and the Grecian band;  
 If thou art mindful and wilt take good heed;  
 And if thy soul is able to endure,  
 Standing or journeying on without fatigue,  
 Nor pinch'd with cold, nor eager for the feast;  
 From wine abstainest, from gymnastic toils,  
 And other senseless things, and thinkest that  
 The best, which best becomes a prudent man,  
 In action, and in counsel to prevail,  
 In eloquence superior—

**STR.** Doubt thou not  
 Of my firm soul, inured to suffer cares 470

That banish sleep, nor my life-wasting stomach,  
Whose sparing hunger feeds on savory.  
For such a meed this harden'd frame would bear,  
Strokes like a brazen anvil.

Soc. Wilt thou then  
Esteem no other gods but such as ours?  
This Chaos, and the Clouds, and wordy tongue <sup>b</sup>—  
These three?

STR. I would not with the rest converse,  
Even if I met them—would not sacrifice  
To them, libations pour, nor incense bring.

CHO. Now, boldly say, what we 're to do for thee— 480  
For if thou dost revere and honour us,  
Seeking instruction, never shalt thou fail.

STR. O goddesses, 'tis little that I ask.  
But by a hundred stadia to surpass  
The Greeks in eloquence.

CHO. We grant the boon;  
Henceforth shall no man's sentiments prevail  
In popular assemblies more than thine.

STR. I would not utter lofty sentiments,  
But turn aside the law, and thus evade  
My creditors.

CHO. Thou shalt obtain thy wish, 490  
For it is moderate—only confide,  
And trust entirely to our ministers.

STR. And so I will in confidence of you—  
By dire necessity compell'd, that springs  
From my mark'd horses and destructive marriage.

<sup>b</sup> According to Hesiod (Theog. 116.)

*ἦτοι μὲν πρώτιστα χάος γίγνεται.*

Our poet pleasantly adds the tongue to the number of the gods, after the mention of Chaos and the Clouds, intimating that the whole of his science and that of his disciples consisted in mere loquacity, and the contemplation of futile subjects. Spanh. Bergler compares the speech of Euripides in the Frogs (v. 890) invoking the same gods—

*αἰθήρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ.*

See likewise the Pythagorean adjuration of Socrates, at v. 617—

*μὰ τὴν ἀναπνοὴν μὰ το Χάος, μὰ τὸν Ἄέρα.*

Then let them now do what they will,  
 To them I grant this body still.  
 Like a dried skin to bear the worst,  
 To pine with hunger and with thirst:  
 The rotting filth and blows defy, 500  
 If from my debts I can but fly.  
 And to mankind appear to be,  
 In converse bold, in courage free ;  
 A barefac'd framer of deceit,  
 Practis'd in each forensic cheat,  
 A bragging, soft, and slippery blade <sup>o</sup>,  
 Vers'd in dissimulation's trade ;  
 A wretch with every wind that turns,  
 And by false arts his substance earns.  
 Whoe'er by titles such as these, 510  
 Accost me, can do what they please.  
 Yes, and, by Ceres, let them if they wish,  
 To scholars serve my entrails in a dish.

CHO. Indeed he has a daring mind,  
 Ready for every task assigned.  
 Know, if of me thou learn, thy great renown,  
 To heaven will reach, the theme of mortal song.

STR. What shall I gain ?

CHO. With me of all mankind,  
 A life most enviable shalt thou spend.

STR. And shall I e'er see this ?

CHO. Fix'd at thy doors, 520  
 How many will continual session keep,  
 All anxious to consult and get a word

<sup>c</sup> κύρβις, κρόταλον, κίναδος, τρύμη. In this remarkable collection of vituperative terms, by which Strepsiades expresses his desire to be distinguished, he doubtless refers to the assurance of Socrates (v. 260.)—

λέγειν γενήσῃ τρίμμα, κρόταλον, παιπάλῃ.

The word κύρβις denotes the triangular stone or brazen table, as well as the marble or column on which the Athenian laws were inscribed. (See Dr. Clarke on the Greek Marbles, p. 43, note). The word μαρτυρολοιχός (v. 497.) properly signifies a *licker up of dainties*; hence the Latin, *mattyā* or *mactea*, used by Martial (Epig. x. 59.) in the sense of *cupedia*, and the envenomed delicacies (*matteas*, or *macteas*, *venenatas*), which Suetonius, cap. 38, says Caligula was accustomed to send to many persons for a repast.

Upon their cases and their issues join'd,  
 Worth many a talent's fee, for thy opinion.  
 But teach the old man as thou hast resolv'd,  
 Stir up his wits, make trial of his skill. [*to Socrates.*]

Soc. Come, tell wherein is thy capacity,  
 That having known it well, I may apply  
 Some new machines to move thee.

STR. By the gods,  
 Would'st thou besiege me like a wall?

Soc. Not so; 530  
 But ask thee a few questions, to find out  
 Thy powers of memory.

STR. By Jove, they differ,  
 Whate'er is ow'd me, I remember well,  
 But what I owe, alas! I straight forget.

Soc. Hast thou by nature any force of speech?

STR. None—but a native talent to defraud.

Soc. How wilt thou learn then?

STR. Take no heed for that—  
 Right well.—

Soc. Then come, when I some learned doubt  
 On meteors start, seize thou it instantly.

STR. What? shall I swallow wisdom like a dog<sup>d</sup>? 540

Soc. This is some fellow rude and barbarous.  
 I fear old man, that thou hast need of stripes—  
 What wilt thou do, if any one should beat thee?

STR. I should be beat—and after short delay,  
 Call into court my witnesses.—

Soc. Come now,  
 Strip off thy cloak.—

STR. Have I robb'd thee of aught?

Soc. No, but the custom is to enter naked.

STR. I come not to inquire for stolen goods.

Soc. No matter, strip! why trifle thus?

STR. But say,  
 If I be careful and learn readily, 550

<sup>d</sup> In this line Aristophanes, according to the Scholiast, banters the cynic philosophers—the word *κυνηδόν*, as well as *ὑφαρπάσει* in that which precedes it, being appropriate to that school.

Which of thy scholars shall I most resemble ?

Soc. Thou wilt not differ aught from Chærephon.

STR. Wretch that I am ! I shall become half dead !

Soc. Speak not a word, but quickly follow me.

STR. First give into my hands a honied cake\*.

Ah !—how I dread to enter in !—as though

It were the passage to Trophonius' cave.

Soc. Go in—why dost thou linger at the door ?

CHO. Blest is this manly spirit, wend thy course, 560

And may good fortune still attend the man,

Who, though advanc'd deep in the vale of years,

Devotes his nature to the toils of youth,

And trains himself to wisdom's exercise.

*[to the audience.]*

Spectators, freely will I speak to you

The truth, by Bacchus, who has nourish'd me.

So may I conquer and be reckon'd wise,

Deeming of you as critics competent,

And that the best of all my comedies,

Which gave me the most trouble, you I judg'd 570

Worthy to taste the first—then I retreated,

O'ercome by foolish men unworthily.

Hence to the wise among you I complain,

On whose account I undertook this task.

Not willing to refuse your just decree.

For since I came beneath their pen, to whom

'Tis pleasant to discourse, who prais'd alike

My modest stripling and my debauchee<sup>†</sup>,

A virgin then forbidden to bring forth,

I left my nursling to another's care ; 580

Which you have kindly nurtur'd and brought up,

Thence have I made with you a faithful compact.

\* δός μοι μελιτοῦτταν πρότερον. Those who visited the cave of Trophonius for the sake of consulting the oracle, were accustomed to carry with them a cake of honey and flour, in order to charm the serpents which abounded there. Strep-siades compares the school of Socrates to this mystic cavern, as well on account of the narrow entrance into each, as of the sordid darkness prevailing within.

† Two characters in his first comedy, entitled Δαιταλις, of which Brunck has collected thirty-seven short fragments.

And now, like that Electra, this my play<sup>ε</sup>,  
 Has come to seek for auditors as wise,  
 For she will know them if she once beholds  
 Her brother's locks—regard her modesty,  
 Who enters not with patch'd up leathern robe  
 Dangling down red and thick, the sport of boys,  
 Ne'er mocks the bald, nor dances sarabands.  
 Here is no old man, striking as he rails, 590  
 All present with his staff, to hide the gibe,  
 Nor rushes on the stage, with torch in hand,  
 Shouting alas!—alas!—but on she comes,  
 Confiding in her verses and herself.  
 Nor do I glory, poet as I am,  
 Nor seek to cheat you with some stale device,  
 But always scheme to introduce new forms,  
 Unlike each other, and appropriate all.  
 Who on his stomach the huge Cleon struck  
 Nor dar'd again insult the prostrate foe. 600  
 But they, when once Hyperbolus has given  
 A handle, always trample under foot  
 The wretched poet and his mother too.  
 First Eupolis his Maricæ produc'd<sup>η</sup>,  
 And miserably travestied my Knights—  
 Adding, to grace the dance, a drunken woman,  
 Whom Phrynichus exhibited long since<sup>ι</sup>,

<sup>ε</sup> Schutz appears to me to have understood and explained this obscure allusion in a more probable manner than either the Scholiast or any other of the commentators. According to his elucidation of it, the brother whom Electra recognises by the hair which she finds on the tomb upon which she is about to offer libations to her father, does not denote the first comedy, the *Detaleans*, but the *most wise spectators* are compared with Orestes. For, as Electra drew a presage of her brother's life and presence from the sight of his hair at the tomb, so would the approbation with which his first comedy was received be an augury of future applause in the case of this play of *the Clouds*; and the author would acknowledge their wisdom in proportion to the favour that should honour this offspring of his fertile imagination.

<sup>η</sup> This was the name of a drama in which Eupolis lampooned the infamous Hyperbolus, and his drunken old mother—(κολετρῶσ' ἀεὶ) a metaphorical word drawn from the oil-treading, ὁδὴ λέγουσι κολετρᾶν (Victor).

<sup>ι</sup> καὶ τὸ Φρυνίχειον ἐκλακτισάτω τις. Contains an allusion to the *Andromeda* of Phrynichus, who was very fond of introducing dances into his plays; (see the



Such as the damsel by the whale devour'd.  
 Hermippus then traduc'd Hyperbolus,  
 And all inveigh against Hyperbolus, 610  
 Watching as they were eels, my similes.  
 Who therefore laughs with those, let him not smile  
 At my inventions—But if you delight  
 In me and mine, to every future age,  
 You shall appear pre-eminently wise.

S.-C. The lofty ruler of the gods,  
 First to accept our choral strains,  
 That mighty sovereign I invoke;  
 Him too, whose hand the powerful trident wields,  
 Stern mover of the earth and briny seas, 620  
 With Æther our most reverend sire,  
 Who nourishes the life of all,  
 And him who guides the fiery steeds,  
 Who with irradiate beams the earth  
 Pervades, of might among the gods,  
 And with mankind a deity.

CHO. Most wise spectators, give attention here.  
 For in our wrongs we make complaint to you,  
 That ye to us alone of all the gods  
 Who most assist your state, no sacrifice 630  
 Bring, nor libations pour—yet we preserve you—  
 For if there be a thoughtless expedition<sup>k</sup>,  
 We thunder then or fall in dewy showers.  
 And when you chose this Paphlagonian tanner,  
 Hated by heaven, to be your general,  
 Our wrinkled brows dire indignation show'd,  
 And through the vengeful light'ning thunder burst—

Wasps, v. 1524-5); indeed, the whole semi-choral song, which concludes that lively drama, beginning with

ἀγ' ὦ μεγαλώνυμα  
 τέκνα τοῦ θαλασσίου,

is a very agreeable specimen of Aristophanic parody and comic sprightliness.

<sup>k</sup> ——— ἦν γὰρ ἡ τις ἔξοδος  
 μηδὲνι ξὺν νῶ·

These words contain an oblique hint at Cleon; but according to the Scholiast are taken from the first play of the Clouds, as this general was now dead.

The moon her course deserted—and the sun  
 Withdrawing straight his beam within himself,  
 Declar'd he would no longer shine for you 640  
 If Cleon were your general; still you chose him,  
 For it is said this city is possess'd  
 With evil counsel; yet the favouring gods  
 Turn all your errors to a prosperous issue,  
 And how even this may profit, easily  
 We can demonstrate, if you will but seize  
 This Cleon, having first convicted him  
 Of theft and peculation, muzzle tight,  
 And bind his neck fast in the pillory;  
 Once more your ancient fortune will prevail<sup>1</sup>, 650  
 And these erroneous acts assist the state.

## SEMI-CHORUS II.

Once more, O Phœbus, Delian king,  
 Come to me, thou whose influence holds  
 The lofty-headed Cynthian rock.  
 And thou, blest virgin, who the golden fane  
 Of Ephesus inhabit'st, where the nymphs  
 Of Lydia greatly honour thee.  
 And thou, our country's deity,  
 Minerva, the state's guardian shield,  
 And he who on Parnassus' hill, 660  
 With his resplendent torches shines,  
 Among his Delphic bacchanals,  
 The Dionysian reveller.

CHO. When hither we prepared to come, the moon  
 Crossing us on our way, commission'd us  
 First to salute th' Athenians and allies:  
 Then she declar'd her direful indignation,  
 That not in words, but deeds assisting you,  
 Now at your hands she suffers grievously.

<sup>1</sup> Aristophanes here passes a high encomium on his countrymen, telling them that their very errors would, by the favour of the gods, turn to their advantage. The French translator thus renders this passage—"Par ce moyen vous reviendrez comme vous étiez auparavant, vos fautes même vous seront avantageuses, et tout vous prosperera."

For, first she saves you no less than a drachm 670  
 Each month in torch light—so that all exclaim  
 When in the evening they depart from home,  
 “ Boy, buy no flambeau, for the moon shines fair.”  
 And other benefits she names—while you  
 In no right order calculate the days,  
 And turn them in confusion upside down.  
 So that the gods with menaces pursue her,  
 When cheated of their supper, they go home  
 Without their day’s prescrib’d solemnities.  
 And when you should be offering sacrifice, 680  
 You torture criminals and go to law.  
 Full oft too when we gods are keeping fast,  
 Lamenting Memnon or Sarpedon’s death,  
 You feast and laugh—wherefore Hyperbolus,  
 This year by lot comptroller of the rites<sup>m</sup>,  
 Was by us gods bereaved of his crown,  
 That he may learn through all his future life,  
 By the moon’s law to regulate each day<sup>n</sup>.

## ACT II. SCENE I.

SOCRATES *and* STREPSIADES.

Soc. By respiration, chaos, and the air,  
 A man so rustic never have I seen, 690

<sup>m</sup> According to Photius and Harpocration, the *ἱερομνήμονες* were deputies sent from each city of Greece to the deliberations of the august Amphictyonic council. Brunck, however, says that these delegates were named Pylagoræ, and that the Hieromnemon was their president, who was invested with an authority superior to the rest. Hyperbolus went crowned to the assembly this year, but in his passage he encountered a tempest, and the wind took away his chaplet; whence he is derided by the clouds, as if they had deprived him of it in order that he might know hereafter how to direct the courses of his life by those of the moon, when laid down correctly in the calendar.

<sup>n</sup> The whole of this address to the spectators, especially v. 657, in which the moon is said to spare the Athenians, no less than a drachm (about eight pence in the whole year) is, as the French translator remarks, a satirical reflection upon their avarice and love of minute economy, as well as their negligence in reforming the almanac, and their obstinate adhesion to the old and erroneous computation of time. “ It is by these frequent allusions to the usages of his age, that our poet secures his passage to immortality, were it only on the ground of his fidelity as a contemporary historian.” (Note by M. Poinsinet de Sivry).

Nor one so stupid, foolish, and forgetful;  
 Who having learn'd some childish subtleties °,  
 Ere he has well acquir'd them straight forgets.  
 Yet will I call him hither to the light.  
 Where is Strepsiades?—your pallet bed  
 Take and come out.

STR. The bugs will not permit me  
 To bear it.

Soc. Lay it quickly down and mind.

STR. See there—

Soc. Come now, what wilt thou first be taught,  
 Of all the things whereof thou'rt ignorant? say,  
 Of measures, words, or rhythm?

STR. Of measures I; 700  
 For lately by a meal-man I was cheated  
 A double choenix' worth.

Soc. I ask not that,  
 But what thou thinkest the most perfect measure,  
 The trimeter or the tetrameter?

STR. I think that nought beats the half sextary<sup>p</sup>.

Soc. Thou sayest nothing, man.

STR. What wilt thou bet me  
 That these ar'n't measures of an equal value?

Soc. Go to the dogs, thou rude unlearned hind!  
 'Thou soon forsooth will be well vers'd in rhythm.

STR. But will this rhythm instruct me how to live? 710

Soc. To be facetious in society.  
 First it will teach thee, soon as thou hast heard,  
 What is the arm'd, what the dactylic rhythm.

STR. What by the dactyl? Nay, by Jove, I know it.

° *σκαλαθυρμάτι ἄττα μικρά*. This word is derived from *σκαλαθῦραι*, which properly signifies to dig coals; and as in doing this, ashes and dust are excited, *σκαλαθυρμάτια* denotes the minute and slender particles that fly off, and thence any insignificant substance whatever.

<sup>p</sup> *ἰγὼ μὲν οὐδὲν πρότερον ἡμεκτέου*. The rustic, supposing Socrates to speak of dry measures of meal or seed, answers with extreme naiveté, that he prefers the tetrameter to the trimeter, i.e. four choenices to three; and he uses the word *ἡμεκ-ρίου*, which is of equal value to the tetrameter. For since the medimnus contains forty-eight choenices, the half of the *ἐκρεὺς* (Eccl. 546), or sixth part, must consist of four, i. e. it must be a tetrameter. (See Bergler).

Soc. Then tell me.

STR. What is it, but this same finger,  
Which erst, while yet a boy, resembled this?  
[*putting out first the fore finger and then the middle one.*]

Soc. Rustic thou art, and foolish.

STR. Wretched man!  
None of these things do I desire to learn.

Soc. What then?

STR. Why that, the same I mentioned now.  
To make the worse appear the better cause. 720

Soc. But it behoves thee first to learn the other,  
What are the masculines of quadrupeds.

STR. But these I know, unless I've lost my wits;  
The ram, the goat, the bull, the dog, the fowl<sup>1</sup>.

Soc. See you now what you do? by name of fowl  
The female and the male you call alike.

STR. But how's that? tell me.

Soc. How? why fowl and fowl.

STR. 'Tis true, by Neptune; but then by what name  
Must I denote the female?

Soc. Call her hen,  
The other cock.

STR. A hen; by th' air, tis well, 730  
And for this single lesson in return,  
I will present thee with a hutch of flour.

Soc. See there again; this hutch is feminine,  
Which thou call'st male.

STR. How have I so?

Soc. 'Tis true.  
Just like Cleonymus.

<sup>1</sup> Strepsiades here betrays his ignorant rusticity by reckoning the fowl among quadrupeds. Socrates, however, as Bergler remarks, does not reprehend this blunder, but the slighter one of calling both male and female by the same term, ἀλεκτρούνα. It is not easy to preserve this equivoque in an English version; which indeed appears but pointless, as αλεκτορίς, αλεκτρούαινα, denote a hen. M<sup>lle</sup> Le Fèvre employs the French word *merle*, which admits of *merlisse*, in the feminine. Reizius' conjecture, approved by Herman, is very ingenious, ὡς ἡλεκτρούων—ἡ ἀλεκτρούων, thus making Socrates distinguish the genders by the masculine and feminine articles—a distinction which is lost by the common reading ἀλεκτρούων καλεκτρούων—see afterwards, v. 921, 922.

STR. But tell me how.

Soc. To thee, a flour hutch and Cleonymus  
Are both alike.

STR. Nay, but Cleonymus  
Had no hutch, friend; he kneaded in a mortar.  
Yet how must I hereafter call it?

Soc. How? 740  
Why make it feminine, like Sostratè.

STR. The flour-hutch feminine?

Soc. If you speak rightly.

STR. Then 'twill be Cardope, Cleonyme<sup>r</sup>.

Soc. Of names however, it behoves thee learn  
What are the masculine, what feminine.

STR. But well I know the feminines.

Soc. Then tell them.

STR. Cleitagora, Philinna, and Lucilla:  
Demetria, too.

Soc. What names are masculine?

STR. Myriads, Philoxenus, Melesias,  
Amynias.

Soc. Fool! these are not names of men. 750

STR. Not names of men?

Soc. No, surely; if you were  
To meet Amynias, how would you salute him?

STR. How? why even thus—come hither my Amynias.

Soc. But then you make Amynias feminine.

STR. And why not, since he never goes to battle?  
But wherefore learn I this, which we all know?

Soc. Not so, by Jove; but lie down here.

STR. For what?

Soc. To meditate upon your own affairs.

STR. Not here, I pray thee; but if it must be,  
Let me excogitate them on the ground. 760

<sup>r</sup> This is a satirical reflection on Cleonymus, whom our poet often banters for his cowardice in having cast away his shield (see v. 352, also the Birds, 1481). On that account he is here reckoned among the proper names of the feminine termination, as Amynias likewise is a few lines below, for his effeminate disposition. Cratinus, in his *Seriphii*, gives him the character of a vain-glorious flatterer and sycophant.

Soc. There is no other way.

STR. Ill fated me!

What shall I suffer from the bugs to-day!

Soc. See and reflect—turning yourself around  
On every side—and quickly, when you fall  
Into perplexity, let you'r mind leap  
To other cogitations; and sweet slumber,  
That mental balm, be absent from your eyes.

STR. Alas! alas!

Soc. What troubles thee? what ails?

STR. Wretch that I am, I perish; from the bed  
Creeping, these vile Corinthian bugs devour me; 770  
They bite my sides, pull my intestines out,  
Drink up the fountains of vitality,  
And altogether kill me.

Soc. Yet grieve not  
So heavily.

STR. How, when my wealth is gone,  
My colour vanished, life and shoe consum'd;  
And in addition to these woes, when I  
Beguile a watch with song, myself almost  
Become a thing worn out?

Soc. What is't you do?  
Do you not meditate?

STR. I? yes, by Neptune.

Soc. And what has been the subject of your thoughts? 780

STR. What part the fleas will leave me of myself.

Soc. A plague upon thee, wretch!

STR. Nay, but my friend,  
I am destroyed already.

Soc. Be not faint  
Of soul, but cover thyself round, for thou  
Must find a fraudulent and varied wit.

STR. Ah me! who will a lamb's-wool garment throw  
Around my limbs, to ward these vermin off?

Soc. Come now, I first will see what he's about.  
Sleep'st thou?

STR. No, by Apollo.

Soc. Hast thou ought?

STR. By Jove, not I, indeed.

Soc. Nothing at all?

780

STR. Nothing but what I bear in my right hand.

Soc. Wilt thou not wrap up quickly and reflect?

STR. On what? do tell me Socrates, I pray.

Soc. Declare to me first what thou would'st discover.

STR. Myriads of times my wishes thou hast heard,  
That I to none may render what I owe.

Soc. Go to, be cover'd; keeping in awhile  
Your subtle cogitations, meditate,  
And with right judgment the affair divide.

STR. Ah! wretched me.

Soc. Be silent, and if aught 800  
Of doubts disturb thy thoughts, dismiss them straight,  
And having barr'd them from thy mind, again  
Revolve thy meditations.

STR. O most dear  
Sweet Socratidion!

Soc. What is't, old man?

STR. I have a trick shall cheat the usurers.

Soc. Exhibit the device.

STR. First tell me—

Soc. What?

STR. If hiring a Thessalian sorceress,  
I should by night bring down the moon, and then\*,  
Enclos'd within a box round as a mirror,  
Should keep her thus—

Soc. What would this profit thee?

STR. What? If the moon were never more to rise, 811

\* The magical Thessalian spells by which this was to be done, in order to suit the necessities of Strepsiades, are those mentioned by Virgil (Pharmac. 69.)—

Carmina vel cœlo possunt deducere Lunam.

This notable device, by which he proposes to free himself from the necessity of discharging the monthly interest to his creditors, is by another to be accomplished by means of the *θαλον* (crystallum, or lapis specularis), the nature and use of which were perfectly well understood by the ancients. Schneider, in his lexicon, shows from the description of Pliny and Theophrastus, that it was this stone, and not the dioptic instrument called the *Brunglas*, or burning glass, which Strepsiades here proposes to employ in his purpose of obliterating the fine which Socrates imagines him to have incurred.



I should not pay the interest.

Soc. Wherefore not?

STR. Because the money by the month is borrow'd.

Soc. Well, I will now propose another doubt.

If you were mulcted of five talents, how,

Tell me, would you obliterate the fine?

STR. The means I know not, but they must be sought.

Soc. Turn not thy thoughts for ever on thyself,

But let the free mind loose into the air,

Like beetle with it's thread-encircled foot<sup>1</sup>. 820

STR. I have discovered a most certain way

To clear the fine, as you shall own to me.

Soc. And what is that?

STR. Hast thou e'er chanc'd to see

Among the druggists' stores, that beauteous stone

Transparent, which is us'd for kindling flame?

Soc. Crystal, you mean.

STR. I do.

Soc. And what of that?

STR. Soon as the scribe should register the sum,

Standing afar off thus, towards the sun,

I would efface the letters of my fine.

Soc. Spoke wisely, by the graces!

STR. How I joy 830

To have raz'd out my forfeit of five talents!

Soc. Come now, and take this quickly.

STR. What is it?

Soc. The method how, in lack of witnesses,

Thou may'st rebut thine adversaries' charge,

And fly from judgment.

STR. 'Tis most light and easy.

Soc. Declare it then.

STR. I will—that day whereon

<sup>1</sup> λινόδετον ὥσπερ μηλολόνην τοῦ ποδός. A simile taken from the sport of boys whirling chafers on threads fastened to their legs. (Schol.) Madame Dacier supposes that Aristophanes makes a further allusion to the opinion of Socrates that the soul of man is winged. Schutz, however, derides this idea, but, as appears to me, on insufficient grounds; nor can I perceive any thing ridiculous in such an allusion.

**The trial is appointed, ere my cause  
Be summon'd into court, I will run out  
And hang myself.**

**Soc.** **Thou prat'st of nothing.**

**STR.** I?

**Nay, by the gods 'tis sense—for who would bring 840  
An action 'gainst the dead?**

Soc.                                    Thou triflest; go,  
I will not teach thee more.

**STR.** But wherefore not?

**I pray thee by the gods, O Socrates.**

**Soc. Whate'er thou learnest, thou wilt straight forget.  
Now tell me what thou learnedst first of all.**

**STR.** Let me consider, what was first? what first?  
What was that thing wherein we knead the dough?  
Ah me! what was it?

**Soc.**                      Hence with you to the crows,  
Thou most forgetful and absurd old man !

STR. Ah me, ill fated! what shall I endure? 850  
Not having learn'd to wag my tongue, I'm lost;  
But, oh! ye Clouds, some useful counsel give.

**CHO.** The counsel that we give, old man, is this—  
If thou hast any son brought up at home,  
Send him, that he may learn instead of thee.

**STR.** I have indeed a son, beauteous and good,  
But he will not be taught—what shall I do?

**СНО.** And thou permittest this?

**STR.** He bears a form  
Handsome and vigorous, sprung from the race  
Of the high born Cæsyra; but I'll bring him. 860  
Though, if against his will, I have no means  
To drag him from the house; but go within,  
And wait a little time for my return. [to Socrates.

**CHO.** See'st thou thro' us alone of all the gods "  
What numerous benefits thou wilt possess?

• It seems impossible not to agree with the same learned lady, mentioned in the last note, in supposing these words of the Chorus addressed to Strepsiades ; although Wiland contends that he is absent from the stage, and that the Chorus addresses Socrates.

So ready as he is to do whate'er  
 Thou may'st require—then, knowing on thy part  
 The man's intentions, struck by thee and wrapt  
 In plain desire to serve thee, seize the boon  
 With all thy might, for favours such as these 870  
 Are wont too soon to turn themselves elsewhere.

### ACT III. SCENE I.

STREPSIADES, PHIDIPPIDES.

STR. No longer, by the Clouds, shalt thou stay here.  
 But go, on Megacles' high columns feed \*.  
 PHID. Unhappy father! what disturbs you thus?  
 You're not right minded, by Olympian Jove.  
 STR. Olympian Jove!—now listen to his folly,  
 At such an age to think there is a Jove!  
 PHID. But wherefore laugh at this?  
 STR. To find thou hast  
 Such childish and old-fashion'd notions.  
 Come near, however, that thou may'st know more; 880  
 I'll tell thee that shall make a man of thee.  
 But to none other must thou teach the same.  
 PHID. Well, what is it?  
 STR. Thou swearest now, by Jove.  
 PHID. I do.  
 STR. Thou see'st how good it is to learn.  
 There is no Jove, Phidippides.  
 PHID. Who then?  
 STR. A whirlwind reigns, having driven him, Jove, away.  
 PHID. Ah! how you trifle!  
 STR. Be assur'd 'tis so.  
 PHID. Who says it?  
 STR. Socrates, the Melian,  
 And Chærephon, who counts the steps of fleas.  
 PHID. And art thou come to such a pitch of folly, 890  
 As to believe these atrabilious men?

\* τοὺς Μεγακλείους κίονας. Strepsiades here enjoins his son to seek his subsistence in the house of Megacles, which retained its outward magnificence while the owner was reduced to such poverty that its inmates would find nothing but the columns to feed on.

STR. Speak fair, and say not aught disparaging  
 Against this prudent and enlighten'd sect,  
 Whose sparing temper suffers none to shave,  
 None to perfume, or in the bath to wash.  
 While thou, my substance, wastest as if I  
 Were dead—but straightway go and learn for me.

PHID. But what that's useful can one learn from them?

STR. Say'st thou? whate'er 'mongst men is counted wise,  
 And thou shalt know how rude and dull thou art. 900  
 But tarry a brief moment here for me. [*Exit.*]

PHID. Ah me! what shall I do? my father's mad.  
 Shall I take out a writ of lunacy,  
 Or shall I tell it to the coffin makers?

*Re-enter Strepsiades with a cock and hen.*

STR. Come, let me know what call'st thou this? tell me.

PHID. Alectryon.

STR. 'Tis well; and what is this?

PHID. Alectryon.

STR. What, both the same? thou art  
 Ridiculous—describe them thus no more;  
 But one alectryæna call, and this  
 Alectora.

PHID. Alectryæna? say 910

Wert thou instructed in this precious doctrine  
 Going within these earth-born giants' cave?

STR. This, and much more; but all that I have learn'd,  
 Thro' multitude of years, I straight forgot.

PHID. And is't for this that thou hast lost thy cloak?

STR. Not lost it, but bestow'd on meditations.

PHID. And whither are thy shoes gone, foolish man?

STR. Like Pericles, I lost them needfully<sup>7</sup>.

But come now, let us go—then if you sin,  
 'Tis from obedience to a father's will. 920

For well I know when you were six years old,  
 I bore your stammering speech; and bought for you,

<sup>7</sup> Alluding to the ten talents which Pericles had employed in corrupting Plis-tonax, the son of Pausanias, and king of Lacedæmon, who had entered upon the territory of Attica, and of which he rendered no other account to the people than by saying that he had used them when it was necessary. (See Plutarch, in his

With the first Elian obolus I received,  
A chariot at the festival of Jove.

PHID. In truth, hereafter this will cause you woe.

STR. 'Tis well thou hast obey'd me. Socrates,  
Come hither; for I bring you this my son,  
Having persuaded him against his will.

## SCENE II.

STREPSIADES, PHIDIPPIDES, SOCRATES.

Soc. For still he is a childish simpleton,  
And to our hanging baskets here unus'd. 930

PHID. Thou might'st be us'd to them, if thou wert hang'd.

STR. Hence, to the crows—revilest thou the master?

Soc. "If thou wert hang'd?" how like a fool he spoke,  
And with lips twisted into a grimace!  
How should this man e'er learn t'escape from judgment,  
Citation, or a fraudulent harangue?  
Gain'd for a talent by Hyperbolus.

STR. Dont heed, but teach him, for he's sharp of wit.  
When he was but a boy, just of this height,  
At home he would build houses and scoop ships, 940  
Chariots of leather fabricate, and frogs  
From the pomegranate rind, how cleverly!  
Now those two modes of reasoning let him learn,  
The best, whatever that be, and the worst;  
Which by injustice overcomes the right.  
If not, by all means teach him the unjust;

Soc. The reasonings themselves shall be his teachers.

STR. I will depart. Remember well that he  
Be qualified all justice to refute.

*(The Ode of the Chorus here is wanting.)*

Life of Pericles). The construction of the two next lines is not very clear. I have given what appears to be the obvious sense of the words as they stand in the text. Reizius proposes to read v. 850 thus—

ἀλλ' ἴθι, βάδιζ', ἴωμεν· ΦΕΙ.' εἴτα τι; Σ. τῷ πατρί:

J. Seager thus—

———— εἶα, τῷ πατρί  
πειθόμενος ἔξει, μάθανε.

The Scholiast and French translator give the same meaning to the passage that I have done.

## SCENE III.

DICÆUS, ADIKOS, SOCRATES, PHIDIPPIDES, CHORUS.

DIC. Come here, to the spectators show thyself<sup>a</sup>, 950

Audacious as thou art.

ADI. Go where thou wilt<sup>a</sup>,

For over thee I'm certain to prevail

In argument before the multitude.

DIC. Thou, to prevail? who art thou?

ADI. Argument.

DIC. The worst.

ADI. But thee I will o'ercome, who sayest

Thou art my better.

DIC. By what wise device?

ADI. Still finding new expedients.

DIC. Such as are

In fashion with these fools.

ADI. Not so, but wise.

DIC. I will destroy thee sadly.

ADI. Tell me how.

DIC. By speaking justly.

ADI. But I will refute 960

All this by contradiction; for I say

There is no justice.

DIC. None, dost say?

ADI. Whence is't?

I pray thee tell me.

DIC. With the gods she dwells.

ADI. How then if there be justice, has not Jove

Who bound his father, perish'd?

DIC. Ah! can vice

<sup>a</sup> In this fine allegorical dialogue between Dicæus and Adikos, or the just and unjust reason, the commentators observe a close resemblance to the colloquy between Virtue and Vice in *The Choice of Hercules*, by Prodicus. The learned reader can scarcely fail to be struck by this.

<sup>a</sup> ἰθ' ὅποι χρήζεις. A parody from the *Telephus* of Euripides (Fragm. iii. ap. Musg.)—

ἰθ' ὅποι χρήζεις οὐκ ἀπολοῦμαι  
τῆς Ἑλενῆς οὐνεκα.

Proceed to such a height? Give me a bason.

ADI. Thou art a silly and morose old man.

DIC. And thou an infamous and shameless fellow.

ADI. Thou speakest roses to me.

DIC. Scurrilous.

ADI. Thou crownest me with lilies.

DIC. Parricide. 970

ADI. Thou sprinklest me with gold unwittingly.

DIC. Not thus far, but with lead.

ADI. But this is now

My ornament.

DIC. Thou art exceeding bold.

ADI. Thou an old dotard.

DIC. 'Tis thro' thee no youth  
Is willing to frequent our school; and soon  
Thou to th' Athenians shalt be known, and all  
The doctrines which thou teachest to their fools.

ADI. Thou'rt base and foul.

DIC. And thou art in good plight,  
Although thou wast a beggar formerly,  
Calling thyself the Mysian Telephus<sup>b</sup>, 980  
And mumbling Pandeletus' sentiments  
Out of his wallet.

ADI. Oh, what wisdom this!

DIC. Oh me, what folly!

ADI. Which thou hast recorded!

DIC. And of the state that nurtures thee, a plague  
To all her youth.

ADI. Thou canst not teach him aught,  
Absurd old man.

DIC. If he would but be safe,  
Nor only practice his loquacious tongue.

<sup>b</sup> With this verse compare Acharn. v. 405, etc. The wretched and exiled king of the Mysians, as drawn by Euripides, affords a constant subject for the derision and wit of Aristophanes. Pandeletus, whose name occurs in the next line, was a pettifogging rhetorician of the time, a class of men against whom our author is particularly fond of aiming his satirical shafts; and here he chiefly censures the demagogues who were accustomed to grow suddenly rich from a state of poverty, as soon as they had entered upon the administration of any public office.

ADI. Come hither, and permit this man to rave.

DIC. Thou'lt rue it, if thou lay a hand on him.

CHO. Cease from this war of words, and manifest 990  
What thou hast taught the men of former time;  
Thou the new discipline, that having heard  
And judg'd your reasonings, he may make his choice.

DIC. 'Tis what I wish to do.

ADI. And so do I.

CHO. But come, which shall speak first.

ADI. To him, I grant it,  
Then with new arguments and rhetoric,  
From his own words like arrows will I pierce him.  
And in conclusion, should he mutter, stung  
O'er his whole face and eyes as if by hornets,  
Beneath my reasons shall he fall destroy'd. 1000

CHO. Now, trusting to your dexterous arguments  
To meditations and sententious cares,  
Show which shall prove the better reasoner.  
For now all wisdom on the hazard lies,  
On which, my friends, in earnest contest join.  
But thou, whose virtuous manners crown'd our sires,  
Declare thy nature with delighted voice.

DIC. I therefore the old discipline will tell,  
When by strict truth and temperance I flourished.  
First, no child's muttering voice was to be heard; 1010  
Then orderly along the public streets  
In naked crowds from the same village drawn,  
They sought, though fast as meal the snow might fall,  
The music master's door—who taught them straight,  
At modest intervals dispos'd, to sing  
A hymn, in awful Pallas' praise compos'd,  
Who hurls down cities, or some foreign strain,  
Expanding all the stores of harmony  
Deliver'd by our fathers; but if one  
Of them play the buffoon, or trill a song 1020  
In fanciful divisions, such as they<sup>c</sup>

<sup>c</sup> This line (957 of the original) was restored to its proper place by Valckenaer from Suidas (in χεῶξεν). The allusion is to Democritus of Chios, and Theoxenides of Siphnos, who adorned their poems with new and softer measures than were



Of Chios, or of Siphnos, used to chaunt;  
 Or Phrynis' airs scarce moulded into tune,  
 Beaten with many stripes, he was exil'd  
 For ruining the Muses—

'Twas befitting<sup>d</sup>,

When in the wrestling master's house they sat,  
 That the assembled youths should veil their thigh,  
 And nought unseemly show to those without.

*	*	*	*	*	*	
*	*	*	*	*	*	1030
*	*	*	*	*	*	
*	*	*	*	*	*	
*	*	*	*	*	*	

Nor might they sup upon a radish head,  
 Nor snatch the dill and parsley from their elders,  
 Nor feed on fish, or laugh indecently,  
 Nor sit with legs upon each other cross'd.

ADI. These are old tales and full of grasshoppers\*,  
 Dipolians, and Cæcidas, and Bouphonians.

in use before. Harles however imagines that it is a fragment of some lost comedy of Aristophanes, as its insertion in this place rather impedes than expedites the construction. Phrynis, mentioned in the next verse, was an effeminate Mitylenæan harper, the pupil of Aristoclides.

<sup>d</sup> The ancient Athenian legislators, Draco and Solon, created a public *censor morum*, called *σωφρονιστής*, whose chief duty appears to have consisted in superintending the manners of the youths who frequented the gymnasium and wrestling-master's school. Photius, in his lexicon, says that this officer received a drachma per diem for the discharge of this important office. This passage, containing so remarkable an account of the manners of the old Athenians, may be fairly regarded as a proof of our poet's favourable sense and love of youthful purity and good breeding. See also the finely ironical speech of Peisthetærus to Tereus under the name and figure of Epops—(Birds, 139, et sqq.)

<sup>e</sup> In illustration of this and the next line, we may remark, that the Athenians, a short time before the age of Thucydides, had discontinued the ancient custom of fastening the hair gathered upon the top of the head with a golden grasshopper (See the Knights, 1328, ὃν ἐκεῖνος ὀρεῖν τεττιγοφόρος, ἀρχαίῳ σχήματι λαμπρός.) The *Diipolia* were feasts of Jupiter, celebrated from the very ancient times by the Athenians, who passed a law forbidding the slaughter of oxen, on account of their great use in agriculture. But in the reign of Erectheus a certain Baulon or Thaulon (for the name is written differently by the Scholiast and Suidas), slew an ox at the *Diipolia*, which custom was afterwards continued on one day of this feast, thence called *Βουφόνια*. Cæcides, or Cycedes, was an old Dithyrambic poet, mentioned by Cratinus in his comedy of *Panopta*.

- DIC. 'Twas thus however that my discipline 1040  
 Nurtured the men who fought at Marathon.  
 But thou straight teachest them to wrap their limbs  
 In garments, so that I could hang myself  
 When one in the Panathenaic dance,  
 With buckler held before his limbs, neglects  
 Tritogeneian Pallas. Then, O youth,  
 Trusting in me, the better reason chuse,  
 So wilt thou learn to hate the forum, keep  
 From bagnios, be asham'd of what is base,  
 And burn indignant at the scoffer's jest. 1050  
 Rise from the seat to thy approaching elders',  
 Commit no foolish action towards thy parents,  
 Nor any baseness, for thy life must show  
 The perfect image of fair Modesty.  
 Nor rush into a dancing damsel's house;  
 Lest gaping with delight upon the scene,  
 Struck by the harlot's apple, thy fair fame  
 Be ruined by the blow; nor contradict  
 Your sire in aught; nor calling him in jest,  
 Iäpetus, record what ills affect 1060  
 That reverend age by which thy youth was bred.
- ADI. By Bacchus, lad, if thou give heed to him,  
 Thou'rt like the children of Hippocrates,  
 And all the world will designate thee fool.
- DIC. Not so; but beauteous and flourishing,  
 Thou'lt shine renowned in the gymnasium.  
 Not idly prating at the bar, like those  
 Who loiter there at present; neither dragg'd  
 To litigate some cause of trifling worth.  
 But going down to the Academy, 1070  
 Beneath the sacred olives shalt thou run;  
 Thy crown a white reed, with some wise companion,  
 Smelling of bind-weed and leaf-shedding poplar,

' The ancients had so high a sense of subordination to superiors, that they regarded it as a high crime for a youth to remain seated in the presence of his elders—

Credebant hoc grande nefas et morte piandum,  
 Si juvenis vetulo non assurrexerat, et si  
 Barbato cuicunque puer.—(Juv. xiii. 54.)

At ease rejoicing in the vernal hour,  
While the plane whispers to the answering elm.  
If thou dost what I tell thee, and to this  
Thy mind appliest, thou shalt always have  
A breast rotund, clear skin, and shoulders broad,  
Short tongue, large hinder parts, and the rest small.  
But if thou think with men of present date, 1080  
First thou wilt have a palid countenance,  
Small shoulders, scanty breast, large tongue, small  
    buttocks,  
Thick members, tardy judgment—all that's base,  
He will persuade thee to think honourable,  
And shameful all that's fair ;—moreover, too,  
Thou like Antimachus, with infamy .  
Of softness shalt be fill'd.

CHO. Oh, thou whose mind  
Is exercis'd on wisdom's towering height,  
How sweet the flower of modesty that dwells  
Within thy words!—happy were they who liv'd 1090  
In former times!—thou therefore, who possessest  
This muse's boasted virtue, must pronounce  
Some new thought, for the man is well approved.  
And thou it seems grave arguments wilt need  
To conquer him, nor be a laughing-stock.

ADI. My entrails nearly burst, and I desir'd  
To rout him with contrarious sentiments.  
For I, on this account, am call'd unjust  
By the philosophers, since first I dar'd  
Against the laws and justice to harangue. 1100  
And this is worth more than 10,000 staters

[*To Phidippides.*

To chuse the weaker side, and then prevail.  
Mark how I will refute his cherish'd rules,  
Who first declares that he will not permit  
The use of a warm bath. And for what reason

[*To Dicæus.*

**Canst thou the tepid water reprehend?**

**DIC.** 'Tis a great ill, and makes a man infirm.

**ADI.** Stay, for I hold thee by the middle fast,

And tell me, which of all the sons of Jove  
Thou think'st the bravest soul, and to have wrought  
Most labours?

DIC. I judge none more excellent 1111  
Than Hercules.

ADI. Where hast thou ever seen  
A cold Herculean bath<sup>s</sup>? and who than he  
Was manlier?

DIC. Stories such as these each day  
Repeated by our youths, the bagnio fill,  
But empty the Palæstra.

ADI. Then thou blamest  
The time spent in the forum, which I praise.  
For were it bad, Homer had never made  
Nestor and all his wise men orators.  
Next for the tongue, which he denies that youths 1120  
Should exercise; but I maintain they should.  
Then modesty he says they need, besides  
Two mischiefs worst of all—for what of good  
Hast thou e'er known arise to any man  
From modesty? Declare, and bring your proof.

DIC. To many. Peleus got his sword through this<sup>h</sup>.

ADI. His sword? A crafty gain the wretch received.  
Hyperbolus, from his bad trade in lamps  
Took many talents, but by Jove, no sword.

DIC. And Peleus, through his modesty, obtained 1130  
The goddess Thetis for his nuptial bed.

ADI. And she abandon'd him—for he was not  
A wanton, nor would dally all the night

<sup>s</sup> According to the mythological story quoted by the Scholiast from Ibycus, Minerva created for Hercules, fatigued by his labours, the refreshment of a warm bath at Thermopylæ; according to Pisander—

τῷ δ' ἐν Θερμοπύλῃσι θεὰ γλαυκῶπις Ἀθήνη  
ποίει θερμὰ λοετρὰ παρὰ ῥηγμῖνι θαλάσσης.

<sup>h</sup> Alluding to the story of Acastus, who, from resentment towards Peleus for having, as he falsely supposed, endeavoured to seduce the affections of his wife Hippolyta, delivered him over a prey to the wild beasts, having first deprived him of his arms. The gods, however, from pity to his calumniated innocence, sent him another sword, fabricated by Vulcan—Ἡφαιστότευκτον μάχαιραν. See Pindar, Nem. iv. 91. v. 48.

- Sweetly disporting. In pernicious follies  
 The woman takes delight, while thou, O youth,  
 Art but a silly trifler—for consider,  
 Of modesty what are the mighty fruits,  
 To compensate for joys resign'd, boys, women,  
 Wine on the pavement dash'd, meats, drinks, and  
 laughter<sup>1</sup>;  
 And if depriv'd of these, what have you left 1140  
 Worth living for?—but let that pass—I come  
 To the necessities of nature. Thou  
 Hast sinn'd, hast lov'd, hast wanton'd, and art taken.  
 Thou'rt lost, from inability to plead.  
 But if thou wilt be my companion, use  
 Thy native powers, leap, laugh, think nothing base;  
 For if by chance thou'rt taken in the act,  
 Even to the husband's face deny the sin,  
 And lay the blame on Jove; for he has yielded  
 To the superior force of love and women. 1150  
 Can mortals then excel the gods in might?
- DIC. But if he yield to thy suggestion,  
 And with a radish afterwards be plied,  
 Will he have any argument whereby  
 He may escape the name of catamite?
- ADI. And if he can't—why what's the harm of that?
- DIC. What greater ill can he endure than this?
- ADI. What wilt thou say, if you're by me subdued?
- DIC. I'll hold my tongue—what else?
- ADI. Come, tell me then,  
 From what class spring the orators?
- DIC. From those—  
 The catamites.
- ADI. I think so too. Again, 1161  
 From whom the tragic poets?
- DIC. From the same.
- ADI. Thou speakest truth—and whence the magistrates?
- DIC. From the same class.
- ADI. And art thou conscious

<sup>1</sup> κοττάβων. See note on the Peace, v. 1012.

Thou prat'st of nothing? Now of these spectators,  
Consider who compose the greater part.

DIC. I do.

ADI. And what dost see?

DIC. By all the gods,  
The greater part of these are catamites.  
This man I know full well, and him, and him  
With the luxuriant hair.

ADI. What then wilt say? 1170

DIC. We are subdued—O crew of infamy  
Receive my cloak, for I with you take refuge.

*Enter SOCRATES and STREPSIADES.*

SOC. Is it your pleasure now to take away  
Your son, or that I teach him how to speak?

STR. Teach and chastise him, and remember that  
It is your part to give him a sharp tongue,  
Prepar'd upon one cheek for paltry suits,  
And the other for more grave affairs.

SOC. Have thou no care, and thou shalt have him back  
A dexterous sophist.

PHID. Pale, forsooth, and wretched.

SOC. Now in—

PHID. I think thou wilt repent of this. 1181

CHORUS.

We wish to tell our judges what they'll gain  
If they will aid this Chorus as they ought.  
For first, when in the spring you would renew  
Your fields, on them we'll pour the earliest rain,  
On others after. Then your teeming vines  
We will protect, that neither drought oppress,  
Nor too much moisture weigh them down—but should  
A mortal being slight us goddesses,  
Let him apply his mind, and hear what ills 1190  
He shall endure from us,—receiving not  
Or wine or other produce from the land,  
For when the olives and the vines burst forth,  
They shall be cut off—with such slings will we

Batter them down; and if we see him roofing,  
 His tiles with our round hailstones will we break;  
 If he or any of his kindred marry,  
 The whole night will we rain—so that perchance  
 To Egypt shall he wish himself convey'd<sup>k</sup>,  
 As a safe refuge from his evil judgment. 1200

### ACT IV. SCENE I.

STREPSIADES *enters, reckoning the days.*

STR. The fifth, the fourth, the third, and after this<sup>l</sup>  
 The second; then, which most of all the days  
 I dread, detest, and do abominate,  
 The first day, and the new moon next succeeds.  
 For each one in whose debt I chance to be,  
 Pledges himself to work my utter ruin,  
 When my demands are moderate and just. —  
 “Now take not this, my friend—allow me time  
 To pay the other, and remit the third.”  
 But they declare they will not thus be paid, 1210  
 Rating me for a swindler and a cheat,  
 And threaten me with judgment. Let them try,  
 For this is but of small concern to me,

<sup>k</sup> Because, according to the ideas of the ancients, it never rained in Egypt, the necessary moisture being supplied by the copious streams of the Nile. See Euripides, *Helen*, i. 3.—

Νείλου μὲν αἶδε καλλιπάρθενοι ῥοαί, κ. τ. λ.

See likewise Æschylus (*P. V.* v. 810. 850.)

<sup>l</sup> In this very humorous scene Strepsiades enters bearing on his shoulders a sack full of meal, and seeks the school of Socrates, intending to present the philosopher with the sack, and comes upon the stage expressing in soliloquy the solicitude of his mind as the waning moon reminds him of the necessity of paying the interest upon his borrowed money. The Scholiast reminds the reader that the days are to be reckoned, not from the beginning, but the end of the month; so that by πέμπτη, τετράς, τρίτη, δευτέρα, are to be understood the 26, 27, 28, 29, and then the most hateful of all, the 30th, because that was the time fixed by law for the payment of interest; and the new moon was called ἔνη τε καὶ νέα, because, as the Scholiast says, the moon ended and begun again on that day. The expression in v. 1120, θείς μοι πρυτανεῖ, translated above (v. 1206) “pledges himself,” is, as Hales observes, equivalent to the Roman phrase, *Sacramento cum aliquo contendere, in jus vocare aliquem, dicam alicui dicere*. See below, v. 1325-6.

If to speak well Phidippides be taught.  
 Soon shall I know, by knocking at the door  
 Of the philosopher—boy, here, boy, boy,—

SOCRATES, *entering*.

Soc. Health to Strepsiades!

STR. The same to thee;  
 But first receive this sack—for it is right  
 To show some mark of reverence to the master.  
 And tell me if my son, whom thou of late 1220  
 Carriedst within, hath learn'd to argue yet?

Soc. He hath.

STR. O royal trick!<sup>m</sup>

Soc. So that thou may'st  
 Escape whatever process thou desirest.

STR. Tho' witnesses were present when I borrow'd?

Soc. Much more; altho' a thousand had been by.

STR. I will cry out then with a loud-ton'd voice.  
 Alas! go weep, O usurers, yourselves,  
 Your principal, and compound interest;  
 For henceforth never shall you work me ill,  
 Since I have such a son brought up at home, 1230  
 Illustrious with his two-edg'd tongue—my stay,  
 The saviour of my house, and my foes' ruin;  
 Who frees his father from his mighty ills.  
 Run in and call him to me—here, my boy,  
 Come from the house, and hear thy father's voice.

*Enter PHIDIPPIDES.*

Soc. Here is the man himself.

STR. O, my dear son!

Soc. Take him, and go thy way. [*Exit Socrates.*]

STR. Oh ho, my son;  
 How I rejoice to see thee of this hue!  
 Which first declares thee ready to deny  
 And contradict the debt—that native grace 1240

<sup>m</sup> ὁ παμβασιλει' Ἀπαιόλη. This is the reading of the MS. Lugd., by which the trick is humorously personified. Reiske proposes παιδόλη, corruptor of youth. Suidas has παίολη, which Bentley compares with v. 720-1:

——— νοὺς ἀποστερητικός  
 καὶ παιόλημ'.



Without disguise shines in thee—What say'st thou?  
 Full well I know th' unjust and evil doer  
 Would seem to be the injur'd—on thy face  
 Appears the Attic look—now therefore save,  
 Since thou hast ruin'd me.

PHI. What fearest thou?

STR. The old day, and the new.

PHI. What day is that?

STR. 'Tis when they threaten to lay down the pledge  
 In court against me.

PHI. Plague on the deposits!  
 For one day never can be two.

STR. It cannot?

PHI. How should it be? unless indeed at once 1250  
 A woman could be made both old and young.

STR. Yet so it is decreed.

PHI. But then, I think,  
 They know not rightly what the law imports.

STR. And what imports it?

PHI. That old Solon was  
 Kindly intention'd towards the populace.

STR. But this is nothing to the old and new day.

PHI. He therefore fix'd the summons for two days,  
 That the new moon might see the pledges given.

STR. Why then the old one add?

PHI. O simpleton!  
 That the defendants, when they came to judgment,  
 Might, by a willing composition, end 1261  
 Their strife—if not, they were from earliest dawn  
 On the new moon tormented by the suit.

STR. Then wherefore do not the authorities  
 Receive deposits when the moon is full?  
 But on the last and first?

PHI. To me they seem  
 To act like gluttons, that they may devour<sup>n</sup>  
 Quickly as possible, the money pledg'd,  
 By one day they anticipate the sum.

<sup>n</sup> ὅπερ οἱ προτίνθαι—literally to do as lickfeasts. Gloss. προτίνθης ὁ λίχνος. λαιμαργός in Latin, *prægustator*.

STR. [*To the spectators.*]

Ill-fated men! why sit you there like blockheads, 1270  
 By whom our wisdom thrives, mere numbers, stones,  
 Cattle, and heap'd up jars!—how joyfully °  
 Should I chaunt out th' encomiastic hymn  
 In praise of this my offspring and myself!  
 "O blest Strepsiades, how wise art thou,  
 And what a son thou nourishest! my friends,  
 And townsmen of my tribe, will call me blest,  
 Whenever thy orations gain a cause."  
 But first I wish to enter and regale thee.

## SCENE II.

STREPSIADES, PHIDIPPIDES, PASIAS *with a witness*<sup>p</sup>.

PAS. [*To them*] Then ought a man to throw away his goods?  
 By no means—but 'twere better far to wear 1281  
 A brow not redden'd with the hue of shame  
 Than be embarrass'd—for my money's sake  
 When into court I drag thee as a witness,  
 I shall become my fellow-tribesman's foe,  
 Yet I by no means will disgrace my country,  
 Long as I live; but cite Strepsiades.

STR. Who's this?

PAS. To answer at the old and new.

STR. I call you to bear witness that he names  
 Two days for my appearance—what's your claim? 1290

PAS. For the twelve minæ which thou borrowedst  
 To buy the spotted horse.

STR. A horse? d'ye hear,  
 Who all know that I hate the equestrian art?

PAS. And by the gods thou swarest to repay them.

• *πρόβατ' ἄλλως, ἀμφορῆς νενησμένοι.* Instead of this last word, it is probable that Aristophanes wrote *νενασμένοι*, *flowing out with rottenness*: from the verb *νάω*, *fluο*, *diffluο*.

<sup>p</sup> The creditor, Pasias, here enters with his witness, to demand the money lent to Strepsiades; who expels them with violence, having first endeavoured to puzzle them with philosophical and grammatical trifling. Then follows the choral ode, in which the poet declares to the audience his own opinion of the pernicious and ingenious nature of the Socratic doctrine; and prepares the way for the *dénouement* of this admirable comedy.

STR. 'Twas so, by Jove—for then Phidippides  
Knew not of this irrefragable logic.

PAS. On this ground think'st thou to deny the debt?

STR. What other fruit can I draw from the doctrine?

PAS. And will you swear this by the gods, when I  
Command you to reply on oath?

STR. What gods? 1300

PAS. Jove, Hermes, Neptune.

STR. Now, by Jupiter,  
I'd give three oboli if thou would'st swear.

PAS. Perdition take thee for thine impudence!

STR. 'Twere well to rub this fellow o'er with salt.

PAS. How thou deridest me!

STR. 'Twill take six gallons.

PAS. Not thus by the great Jove, and all the gods,  
Shalt thou still mock me with impunity.

STR. I'm wondrously delighted with your gods.  
And Jove, by whom you swear, is to the wise  
Only a laughing stock.

PAS. For this, be sure, 1310  
Thou shalt in time to come make full amends.  
But tell me, yea or nay, wilt thou repay  
The money, and dismiss me with thine answer.

STR. Be quiet now—for I will straight reply  
To your demands— [goes in.]

PAS. What think you he will do?

WIT. I think he will repay it.

STR. [re-entering] Where is he  
Who summons me to render money back?  
Say, what is this?

PAS. What is't? a kneading trough.

STR. And is it thou demandest money back?  
I will not give an obolus to him 1320  
Who'er would make a flour-hutch masculine<sup>9</sup>.

PAS. Thou wilt not give it back?

STR. Not to my knowledge;

<sup>9</sup> ὅστις καλέσειε κάρδοπον τὴν καρδόπην. This quibble, depending upon the masculine and feminine termination, cannot be rendered in English. The French translator says, "Un homme qui appelle une merlisse un merle." In v. 1323, the

Will you not therefore cease, and from the door  
Straightway decamp?

PAS. I go, and be assur'd  
I will forthwith put in security  
To prosecute; as I'm alive, I will.

STR. And throw it all away, besides the twelve;  
I would not have thee suffer such a loss,  
Tho' simply thou miscall'st a kneading trough.

*Enter AMUNIAS.*

AMU. Oh me! oh me!

STR. Ho there!—who is't that shouts?  
One of the deities of Carcinus<sup>r</sup>? 1331

AMU. What?—who I am, desirest thou to know?  
A man of hapless fate—

STR. Then go thy way.

AMU. O cruel deity!—O fates that dash'd  
My coursers' pride, and broke my chariot wheels!  
O Pallas, how hast thou destroy'd me!

STR. Say,  
What evil hath Tlepolemus e'er done thee?

AMU. Rally me not, my friend; but bid thy son  
Repay the money that he borrowed,  
Especially in this my time of need.

STR. What money's this? 1340

AMU. The same which he has borrow'd.

STR. I think indeed thou art in evil plight.

AMU. In truth I fell while urging on my steeds.

STR. Why triflest thou, as if about to fall

word ἀπολιταργειῖς is derived by the Scholiast from λίτῃ, a synonym of ἡ θύρα; or it may be from λίαν and ἔργον. Aristophanes uses it again in *The Peace*, (v. 561.)

<sup>r</sup> Carcinus, the tragic poet, appears to have introduced in some one of his plays, certain demons or gods, uttering lamentable strains. Hence our poet, when Amunias exclaims in these melancholy tones, makes Strepsiades facetiously ask whether any of the gods of Carcinus had spoken? The poet Carcinus was at all times a mark of Aristophanes' ridicule—we must therefore conclude that by *the gods of Carcinus* are meant his tragedy heroes, not his sons; although the two lines beginning, ὦ σκληρὲ δαῖμον, are probably taken from the *Licymnius*, a play of Xenocles, the son of Carcinus. *Licymnius* was the brother of Alcmena, accidentally slain by Tlepolemus, the son of Hercules. (The story is related by Homer, *Il. B.* 653, sqq.; and by Pindar, *Ol.* vii. 38.)

From thy right understanding? \*

AMU.

Is it trifling,

If I desire to have my money back?

STR. Thou canst not be of sober mind.

PA.

How so!

STR. To me thou seem'st like one with shaken brains.

AMU. And thou, by Mercury, like to be summon'd

Before the court, if thou wilt not refund. 135

STR. Now tell me, thinkest thou whene'er it rains

That Jove pours down new streams, or that the sun

Draws the same water up again from earth?

AMU. I neither know nor care which way it is.

STR. How then canst thou be worthy to receive

The money, void of meteoric lore?

AMU. But pay at least my money's interest,

If thou art scant.

STR.

What beast is this same interest?

AMU. What is it else, but that each month and day

Still grows the money with the growth of time? 136

STR. Thou sayest well—what then? think'st thou the sea

Is more capacious now than erst it was?

AMU. Not so, by Jove, but of an equal bulk.

For 'tis not right that it should larger grow.

STR. But when, O wretch, so many rivers' tide

Flow towards those waves that ne'er become more full

Seek'st thou to make thy money more abundant?

Wilt thou not flee the house?—bring me the whip?

AMU. I summon you to witness this assault.

STR. Hence—wherefore tarriest? wilt thou not move, 137

O branded horse?

\* There is an ambiguity in this line of the original, which may either be read *ἀπ' ὄνου*, or *ἀπὸ νοῦ*. If we imagine Strepsiades to use the words in the former sense, he uses, according to the Scholiast, a proverbial expression applied to an unskilful man, and alludes doubtless to the preceding line of Amunias, which also may be taken in a double sense, but which Strepsiades understands literally of being thrown out of his chariot—"ἀπ' ὄνου καταπεσὼν," says the French translator with clear conciseness, "tomber de dessus un âne," and "ἀπὸ νοῦ καταπεσὼν, tomber en démence.... Il est fort difficile," as he truly adds, "de ne pas prête à l'équivoque en prononçant les mots ἀπ' ὄνου and ἀπὸ νοῦ," and expresses both senses in his translation, "tu sera tombé en démence de dessus quelque âne."

AMU. Is not this violence?

STR. Wilt thou not stir? or must I goad thee on,  
Prick'd like a chain-drawn steed beneath the buttock?  
Fliest thou? I was about to make thee move  
On thine own wheels dragg'd by thy chariot pair.

[*Exeunt.*

CHORUS.

And this it is to love pernicious things;  
For the old man with this desire possess'd,  
Would steal the money which he borrowed.  
Nor can it be but that the sophister  
Shall suddenly this day receive the meed 1380  
Of all his evil machinations.  
For soon I deem he will lament to find  
What erst he ask'd, a son whose eloquence  
Could plead 'gainst law by contrary opinions,  
Subduing all with whom he might converse,  
Tho' what he spoke were altogether bad.  
And now perchance he'll wish him to be dumb.

## ACT V. SCENE I.

*Enter STREPSIADES driven in by PHIDIPPIDES.*

STR. Ho! neighbours, kinsmen, and compatriots, help—  
Give me all aid against these furious blows.  
Ah me! my head and shoulder—wicked wretch, 1390  
Beat'st thou thy father?

PHID. Even so.

STR. You see  
He owns to striking me.

PHID. Indeed I do.

STR. O execrable parricide and burglar!

PHID. Again abuse me, yea, and more than this—  
For know you not that I love obloquy?

STR. Infamous wretch!

PHID. With roses sprinkle me.

STR. Thou beat'st thy sire.

PHID. Yes, and, by Jove, I'll prove

That it was justly done.

STR. O thou most impious!

How can it e'er be just to beat a father?

PHID. I'll show; and will prevail in argument. 1400

STR. Wilt thou prevail in this?

PHID. Most easily.

Choose which of the two arguments thou'lt have.

STR. What arguments?

PHID. The better or the worse.

STR. By Jove, thou wretch, I've taught thee to oppose  
Justice and reason, if thou canst make out  
That it is right and proper for a father  
To suffer castigation from his sons.

PHID. Yes, and I trust so clearly to convince thee,  
That ev'n thyself shalt not have aught to answer.

STR. And yet I fain would hear what thou wilt say. 1410

#### CHORUS.

Old man, 'tis thy part to provide the means  
That may subdue thy son, since he, unless  
Relying on some other, had not been  
Thus arrogant; but sure there is some stay  
Whereon his boldness leans—for the man's pride  
Is evident; but thou must tell thy friends  
Whence first this strife began. Do it, thou must.

STR. How we began this war of obloquy  
I will declare.—When we were banqueting,  
As ye well know, then first I bade him take 1420  
The lyre and sing an ode Simonides  
Compos'd upon the fleecing of the ram<sup>†</sup>.  
But straight he answer'd, that 'twas obsolete<sup>‡</sup>  
To harp and sing at table like a woman  
Grinding her roasted barley.

PHID. Should'st thou not

<sup>†</sup> Phidippides had been commanded by his father to comply with the custom established at banquets, to take his lyre and sing a scolium of Simonides on the fleeced ram. According to the Scholiast the ode began thus, ἐπέξαθ' ὁ Κριὸς οὐκ αἰκίῳ—now this ram, he adds, was an Æginetan wrestler.

<sup>‡</sup> This answer of Phidippides probably alludes to the well-known passage in

Forthwith be beat and kick'd, who bad'st me chirp  
As though thou entertainedst grasshoppers?

STR. He said the same forsooth within as now,  
Adding moreover, that Simonides  
Was but a sorry poet. Scarce could I 1430  
Restrain myself, yet so I did at first;  
But then I bade him take a myrtle wreath  
And sing me o'er some strain of Æschylus,  
Then he immediately began—" 'Tis well,  
I Æschylus the first of poets deem,  
Yet full of sound, unpolish'd, harsh, bombastic."  
And how then, think you, was my choler mov'd?  
Yet with suppress'd emotion, "Sing me now,"  
I said, "Some newer and more sprightly strain."  
Then straight he sang one of Euripides, 1440  
In which (O Hercules, avert the shame!)  
A brother weds his sister uterine.  
No longer I refrain, but straight attack him  
With many base reproaches; then we fall  
To wordy conflict, as 'twas like we should.  
Then he leaps on me, beats me to the ground,  
And crushes me almost to suffocation.

PHID. Was it not justly done? since thou wilt not  
Euripides, that best of poets, praise?

STR. The best of poets, he! what shall I call thee? 1450  
But I shall be again chastis'd.

PHID. By Jove,  
You will, and justly too.

Euripides (*Medea*, 193), so beautifully paraphrased by Johnson, *σκαιούς δὲ λέγων, κοῦδέν τι σόφους, κ. τ. λ.*—

The rites deriv'd from ancient days,  
With thoughtless reverence we praise.

Compare Ovid, *Met.* xii. 155, sqq.—.

Discubuere toris procures ———  
Non illos citharæ, non illos carmina vocum,  
Longave multifori delectat tibia buxi.

The song which he afterwards chooses to sing from this tragic poet, whom Aristophanes always censures for the introduction of his criminal heroines, is taken, according to the Scholiast, from the tragedy of Æolus, whose son, Macareus, is brought upon the stage in the act of murdering his sister, Canace.



STR.

But justly, how?

Since I, O shameless man, have nurtur'd thee,  
And from thine earliest lisp knew all thy thoughts.  
If thou said'st *Bryn*, straightway I gave thee drink—  
And if *mamma*, I came and brought thee bread.  
Preventing thy worst need by bearing thee  
Behind the door myself. And now, although  
I cry aloud my dire necessity,  
Thou wilt not deign, O wretch! to bear me forth, 1460  
But here I'm chok'd with efforts to restrain me.

CHO.

The juniors' hearts will leap with eagerness  
To hear his speech, I deem. If only he  
Can justify such deeds by argument,  
We will engage to purchase old men's skins  
For less than a chick pea. 'Tis now thy part,  
Mover and agitator of new doctrines,  
To seek some means by which it shall appear,  
That what thou say'st is just.

PHID.

How sweet it is

With new and proper subjects to converse, 1470  
If we can slight establish'd ordinances!  
When first I turn'd my mind to horsemanship,  
I scarce could speak three words without a blunder.  
But now, since wean'd by him from these pursuits,  
Vers'd in the subtleties of speech and thought,  
I think to prove it just to beat a father.

STR.

Ride on, by Jove, since I had better nourish  
Two pair of chariot steeds than thus be maul'd.

PHID.

I now return to that part of my speech  
Whence you compell'd me to break off, and first 1480  
This will I ask—Hast thou e'er beaten me  
While yet a boy?

STR.

Yes, out of care and kindness.

PHID.

Then tell me, is it not full just that I  
Should beat thee, as a proof of my good will?  
Why should thy body be exempt from strokes,  
And mine not so? I too am free as thou.  
If children weep, think'st thou the sire should not?  
But thou wilt say, this is the lot of youth.

And I will answer, old men are twice boys.

'Tis much more fitting they should weep than youths,  
By how much less 'tis proper that they err. 1491

STR. But it is nowhere by the law decreed  
That any father should endure such treatment.

PHID. Was not the man who first laid down this law,  
And by his eloquence caus'd those of yore  
To follow it, even such as thou and I?  
And wherefore may not I as justly frame  
A law, which shall in aftertimes permit  
Our sons to beat their fathers in return?  
The blows we got or ere the law was made, 1500  
We count for nothing, and allow ourselves  
To have been beaten with impunity.  
Survey the cocks, and other animals,  
How on their fathers they revenge themselves;  
And wherein are they different from us,  
Save that decrees they write not?

STR. Why then, since  
You imitate the cocks in everything,  
Eat you not dung and sleep upon a perch?

PHID. 'Tis not the same thing, friend, and Socrates  
Would not esteem it right.

STR. Then beat me not, 1510  
Or else hereafter thou wilt blame thyself.

PHID. Why so?

STR. Since 'tis my part to punish thee,  
And thine to beat thy son when he is born.

PHID. But if that never happens, must I still  
Lament in vain, and thou till death deride me?

STR. To me, my friends, he seems to speak what's just;  
And thou in moderation should'st concede.  
For if we act unwisely, 'tis but right  
That we should weep.

PHID. Consider now besides  
Another reason.

STR. No, for I am lost. 1520

PHID. And then perchance thou wilt not take amiss  
What thou hast suffer'd.

STR.

How is that? declare

In what of all these means canst thou assist me?

PHID. I'll beat my mother as I've beaten thee.

STR. What sayest thou? What's that thou say'st? But this  
Is a still greater evil than the other.

PHID. But what, if by the worser argument

I prove that it is right to beat a mother?

STR. What next? if thou dost this, nought hinders thee  
From hurling thyself down to the barathrum 1530  
With Socrates and thy bad argument.On your account, O Clouds, I suffer this,  
Who have repos'd my whole affairs on you.CHO. For all these ills thou 'rt alone to blame,  
Who hast to evil courses turn'd thyself.STR. But why not advertise me then of this,  
Instead of cheating an old rustic thus?CHO. We deal alike with all whom'e'er we know  
Smit with unlawful wishes, till we cast him  
Into some evil plight, that he may learn 1540  
To reverence the gods.

STR.

Ah me! ye Clouds,

'Tis terrible, yet just—for 'twas not right  
To cheat my creditors of what I borrow'd.  
Now then, my friends, come with me and destroy  
That cursed Chærephon and Socrates,  
Who have deceiv'd both thee and me alike.

PHID. I must not act unjustly towards my teachers.

STR. Nay, nay, revere paternal Jupiter.

PHID. Paternal Jupiter! old-fashion'd fool,  
Is there a Jupiter?

STR.

There is.

PHID.

Not so, 1550

Since having cast out Jove, a whirlwind reigns.

STR. Not cast him out; but I imagin'd this,  
Seeing the whirlwind here. O wretched me,  
To take thee, earthen image, for a god \*!

\* From this and the preceding line, we are led to imagine, with the Scholiast, that in the school of Socrates there was placed an earthen image (*ἄνθος*, the name of an earthen vessel, as well as of the *whirlwind*, who has usurped the honours and

PHID. Keep this contemptuous trifling to thyself. [Exit.

STR. Alas, my folly!—how was I possess'd,  
 Rejecting even the gods for Socrates!  
 But, O dear Mercury, be not enrag'd,  
 Nor quite confound, but have compassion on me,  
 Who have been brought to madness by this prating.  
 Be thou my counsellor, if I should cite them; 1561  
 Or what thou thinkest right for me to do,  
 Thou rightly urgest not to go to law,  
 But burn the house as quick as possible  
 Where they confabulate. Come hither Xanthias,  
 Come forth and bring a ladder and an axe,  
 Then mounting to the philosophic school,  
 Hurl down the roof, if thou dost love thy master,  
 Until thou cast the house upon their heads.  
 Let some one bring to me a lighted torch, 1570  
 And I will be reveng'd on some of them  
 This very day, with all their arrogance.

## SCENE II.

STREPSIADES, SOCRATES, and Two DISCIPLES.

DI. 1. Alas, alas!

STR. It is thine office, torch,  
 To burn with mighty flame.

DI. 1. What dost thou, man?

STR. What do I? what, but with the house's beams  
 Hold subtle disputation?

DI. 2. Who, alas!  
 With fire consumes the dwelling?

STR. He it is  
 Whose cloak thou hast purloin'd.

DI. 2. Thou wilt destroy us.

STR. That very thing I wish, unless the axe  
 Betray my hopes, or I first tumble down 1580  
 And dislocate my neck.

attributes of Jove. See Schol. ad Vesp. 617). This probably was done by the philosopher as a sort of compensation for having expelled Jupiter (τὸν Δία) from his mythological system.

**Soc.**                               **Thou on the roof,**

## Tell me, what dost thou?

**STR.** On the air I tread ',

**And scorn the sun.**

**Soc.** Oh wretched me, I choke !

**CHO.** And I, ill-fated, shall be burnt alive.

**STR.** True ; for whence learn'd ye to despise the gods,  
And look upon the mansion of the moon ?

[*To Xanthias.*] Pursue, strike, hurl them down for many reasons—

**But chief for that thou know'st how they have held  
The gods in scorn.**

[illegible]

**Our choir have sung sufficiently to-day. 1590**

7 This line was used before by Socrates (v. 227.)

# THE FROGS.

## DRAMATIS PERSONÆ.

XANTHIAS, SERVANT OF BACCHUS.

BACCHUS.

HERCULES.

A DEAD MAN.

CHARON.

CHORUS OF FROGS.

CHORUS of those initiated into the Eleusinian Mysteries. Χορὸς

μυστῶν R.

ÆACUS.

FEMALE SERVANT OF PROSERPINE.

VINTRESSES.

EURIPIDES.

ÆSCHYLUS.

PLUTO.

*The Scene of this Play is laid in the Infernal Regions.*

# PRELIMINARY OBSERVATIONS

UPON

## THE FROGS,

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

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THIS CELEBRATED COMEDY, THE SECOND IN WHICH EURIPIDES IS SO SEVERELY BANTERED, WAS ACTED IN THE TWENTY-SIXTH YEAR OF THE PELOPONNESIAN WAR, THE THIRD OF THE XCIIIRD OLYMPIAD (A. C. 405; SEE V. 418,) THE SAME YEAR WITH THE NAVAL FIGHT AT ARGINUSÆ IN CARIA (SEE BRUNCK'S NOTE ON V. 191,) UNDER THE ARCHON CALLIAS, WHO SUCCEEDED ANTIGINES, AS APPEARS FROM A SCHOLIAST, WHO ALSO INFORMS US THAT IT GAINED THE PRIZE AT THE LEMÆAN GAMES, OVER THE MUSES OF PERYNICUS, AND THE CLEOPHON OF PLATO. DICÆARCHUS INFORMS US THAT IT WAS PLAYED A SECOND TIME (REDEMANDÉE, BRUMOY,) A GREAT TESTIMONY TO ITS SUPERIOR MERIT.

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THE play of the Frogs turns upon the decline of the tragic art—Euripides was dead, so were Sophocles and Agathon; there remained none but second-rate tragedians. Bacchus misses Euripides, and wishes to fetch him back from the infernal world. In this he imitates Hercules, but though equipped with the lion-hide and club of that hero, he is very unlike him in character; and as a dastardly voluptuary, gives rise to much laughter. Here we may see the boldness of the comedian in the right point of view; he does not scruple to attack the guardian god of his own art, in honour of whom the play was exhibited. It was the common belief that the gods understood fun as well, if not better, than men. Bacchus rows himself over the Acherusian lake, where the frogs pleasantly greet him with their unmelodious croaking. The proper Chorus, however, consists of the shades of the initiated in the Eleusinian mysteries, and odes of wonderful beauty are assigned to them—Æschylus had at first assumed the tragic throne in the lower world, but now Euripides is for thrusting him off it. Pluto proposes that Bacchus should decide this great contest. The two poets, the sublimely wrathful Æschy-



lus, the subtle vain Euripides, stand opposite each other and submit specimens of their art; they sing, they declaim against each other, and all their features are characterized in masterly style. At last a balance is brought, on which each lays a verse; but let Euripides take what pains he will to produce his most ponderous lines, a verse of Æschylus instantly jerks up the scale of his antagonist. At last he grows weary of the contest, and tells Euripides he may mount into the balance himself, with all his works, his wife, children, and Cephisophon, and he will lay against them only two verses. Bacchus, in the mean time, has come over to the cause of Æschylus, and though he had sworn to Euripides that he would take him back with him from the lower world, he despatches him with an allusion to his own verse from the *Hippolytus*—

ἡ γλῶσσ' ὁμῶμοκ', Αἰσχύλον δ' αἰρήσομαι

Æschylus, therefore, returns to the living world, and resigns the tragic throne to Sophocles during his absence.

The scene at first lies in Thebes, of which place both Bacchus and Hercules were natives; afterwards the stage, though Bacchus has not left it, is transformed at once into the hither shore of the Acherusian lake, which was represented by the sunken space of the orchestra, and it was not till Bacchus landed on the other end of the logéum, that the scenery represented the infernal regions, with the palace of Pluto in the back-ground. Let not this be taken for mere conjecture; the ancient Scholiast testifies as much expressly.

As I have before observed, this is the second piece in which Aristophanes attacks Euripides. In the *Feast of Ceres* he is exhibited as a man subtle and cunning, in the *Frogs* he is satirized principally as a poet. Without entering here into discussions purely conjectural, and incapable of satisfying my readers, I will merely observe, that the comic poet hated the tragedian, either as being the friend of Socrates, or in consequence of having had some dispute with him, or probably because, as the ancient proverb informs us, one learned man cannot endure another. This hatred is apparent in many of his comedies. In the composition of this play, Aristophanes had also another object in view, namely, to criticise the government of Athens for its great weakness in allowing slaves, strangers, and even persons of infamous character, to be admitted into the rank of citizens, and often into the first classes of society; and as these persons were generally present at the exhibition of his comedies, it was principally on their account that he wished to ridicule the new maxims of government. The poet always had this end in view, and we see him

proceeding towards it with the brilliant *cortége* of all those accessories with which his fruitful imagination furnished him ; and this object he had more at heart than to ridicule Euripides, who is no more the principal subject of the *Frogs* than Socrates is of the *Clouds*. We must never forget, in reading Aristophanes, that he wrote as much for the improvement as for the amusement of the people ; and no one more fully understood the art of pleasing them, or could better adapt his ideas to their feelings. By means such as these, he endeavoured to make the volatile Athenians thoroughly sensible of the truths upon which depended their glory and their happiness. During his time they were extremely jealous of their liberty, well instructed in public affairs, and the most enlightened critics of their own language, of which they understood all the beauties and niceties ; and the applause he received from them was consequently well founded, and granted with great judgment.

The comedy of the *Frogs* is written with much care, its style clear and full of imagery, the dialogue very lively, and the interest well kept up—Aristophanes speaks in it of Æschylus and Euripides, as the learned have ever since spoken of them ; and it seems as if the contemporaries of these great men, as well as posterity, had agreed only to designate them according to the order of the time when they appeared upon the theatre of Athens, without decidedly pronouncing which of them ought to hold the first rank.



# THE FROGS.

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## ACT I. SCENE I.<sup>a</sup>

*Enter XANTHIAS (riding upon an ass) and BACCHUS.*

XAN. MAY I repeat aught of th' accustom'd sayings,  
At which, O master, the spectators still  
Are wont to laugh?

BAC. Thou may'st, by Jupiter,  
Except "I am weigh'd down"—beware of this—  
For it excites but indignation now<sup>b</sup>.

XAN. No other witty saying?

BAC. Yes, except  
"How I'm oppress'd!"

XAN. What then? may I relate  
That story altogether ludicrous?

BAC. By Jove, you may, and boldly; take but care  
You say not that.

XAN. What?

BAC. How you shift the load, 10  
Desirous to relieve o'erburden'd nature.

<sup>a</sup> The scene of the first act, according to Hopfner, is placed in the way leading to Orcus; Bacchus enters in a saffron robe, with a lion's skin on his shoulders, and buskins on his legs, holding a club—Xanthias, his servant, is borne on an ass, and carries on his shoulder bundles suspended from a wooden frame, and through this, as well as the next scene, he frequently moves and touches. The design of Bacchus is to bring up Euripides from the infernal shades, the road to which he had previously been taught by Hercules.

<sup>b</sup> πάνυ γὰρ ἔστ' ἤδη χολή. There is great diversity of reading here, some editions giving χολή, and others σχολή. Dawes, who proposes the latter, renders the words, *omnino enim jam vacat*. Brunck's version is, *jam enim planè satietas me cepit*, taking χολή in the sense of the Homeric κόρος, satiety. (See Il. N'. 636; T. 221.)

XAN. Nor that, while I sustain so great a fardel,  
If no one take it down, I shall explode?

BAC. Nor that, I beg, unless when I'm to vomit.

XAN. Then to what end should I these vessels bear,  
If nothing I may do which Phrynichus<sup>b</sup>  
Was wont, and Lycus and Amipsias,  
To vessel-bearing slaves in comedy<sup>c</sup>?

BAC. Now do it not, for oft as I behold  
One of these tricks, I go away more aged 20  
Than by a year.

XAN. O my thrice wretched neck,  
To be oppress'd and say nought laughable!

BAC. And is not this mere wanton insolence,  
When I, who'm Bacchus, offspring of a cask<sup>d</sup>,  
Myself trudge on laboriously on foot,  
But him have carried, that he may not bear<sup>e</sup>,  
An irksome load.

XAN. And dont I bear it then?

BAC. How canst thou bear it, who thyself art carried?

XAN. Nay, I am bearing this.

<sup>b</sup> Phrynichus was a comic poet, contemporary with Aristophanes. His *Comastæ* gained the first prize in competition with the *Birds* of our author; and the first comedy of the *Clouds* was adjudged inferior to the *Comus* of Amipsias, mentioned in the next line with Lycus, who was a frigid comic poet, nine of whose plays are enumerated by Fabricius, in his *Bibliotheca Græca*. He is also mentioned by Suidas, who quotes this passage of Aristophanes.

<sup>c</sup> This line, which Dindorf rejects as not having been written by Aristophanes, is, according to the Scholiast, begun in three different ways—*σκεύη φέρουσιν*—*σκευηφοροῦσιν*—and *σκευοφοροῦσιν*.

<sup>d</sup> *νίδς Σταμνίου*. This is said *παρ' ὑπόνοιαν*, instead of *νίδς Διός*. Bacchus is thus called, because wine is kept in casks or pitchers; whence Theophrastus, in his second book on plants, speaks of *οἶνος κατεσταμνισμένος*, wine laid up in jars.

<sup>e</sup> *ἵνα μὴ ταλαιπωροῖτο, μηδ' ἄχθος φέροι*. The occurrence of the optative mood in this line instead of the subjunctive, is so rare and approaching to a solecism, that Brunck emends the passage, although against the authority of four manuscripts, by giving the verb in the subjunctive mood—

*ἵνα μὴ ταλαιπωρῇ τε μήτ' ἄχθος φέρῃ.*

(See Valpy's *Greek Exercises*, appendix, p. xc., where Dr. Tate, master of Richmond school, in his note to the sixth canon of Dawes, endeavours to solve the difficulty by giving to the verbs *βαδίζω*, *πονῶ*, and *όχῶ*, a past as well as present time—"I, the mighty Bacchus, have been trudging on foot, while I have had this fellow well mounted, that he might feel no fatigue").

- BAC. After what fashion?  
 XAN. Right grievously.  
 BAC. Bears not the ass this load 30  
 Which thou hast got?  
 XAN. Not that indeed which I  
 Possess and carry; no, by Jove.  
 BAB. But how  
 Bear'st thou, who by another art upborne?  
 XAN. I know not; but this shoulder is weigh'd down.  
 BAC. Since then thou say'st the ass not profits thee,  
 Do thou in turn take up and bear the ass.  
 XAN. Oh me, ill-fated! at the naval fight<sup>1</sup>  
 Wherefore was I not present?—then had I  
 Afforded thee long cause of lamentation.  
 BAC. Descend, wretch, for I'm coming near this door, 40  
 To which I first was to direct my steps.  
 Boy, boy, I say, boy!

## SCENE II.

*Enter HERCULES.*

- HER. Who knocks at the door?  
 How like a centaur, whosoe'er he be<sup>2</sup>,  
 He leaps against it! tell me what's the matter?  
 BAC. Boy.  
 XAN. What is it?  
 BAC. Did you not notice—  
 XAN. What?

<sup>1</sup> This question of Xanthias alludes to the famous sea-fight at Arginusæ, a city of the Æolian territory, in which the Lacedæmonian fleet was destroyed by Conon, the Athenian general; and the slaves who had been present and given their assistance on that occasion, received their liberty as a reward (about 395, B. C., ten years after an end was put to the Peloponnesian war by the taking of Athens by Lysander.) See the Scholiast, and the note on v. 210.

<sup>2</sup> ———— ὡς κενταυρικῶς  
 ἐνήλαθ' ὄστις;

The idea of the centaur, as Bergler observes, is uppermost in the mind of Hercules, on account of his combat with that race. The Scholiast observes rather enigmatically upon the word κενταυρικῶς, that it is written instead of *softly* (μαλακῶς), for Hercules speaks ironically, since Bacchus is soft and delicate.

BAC. How much he dreaded me?

XAN.

Rave not, by Jove.

HER. Indeed, by Ceres, I cannot but laugh;

Although I bite my lips—nathless I laugh.

BAC. O sir, approach, for I've some need of thee.

HER. But I'm not able to shake off the laughter, 50  
Seeing the lion's hide a saffron robe<sup>b</sup>

O'erhanging; what is meant by this? for what

Are the cothurnus and the club united?

Where in the world have you been sojourning?

BAC. I've been embarked on board the Clisthenes<sup>1</sup>.

HER. And fought at sea?

BAC. Yes, and besides have sunk  
Some twelve or thirteen of the enemy.

HER. You?

BAC. By Apollo.

HER. After that I woke<sup>b</sup>.

BAC. And then, as I was reading to myself,  
Th' Andromeda on ship-board, suddenly 60  
A wish attack'd my heart—how strongly think'st thou?

HER. A wish? how great?

BAC. Of Molon's magnitude.

HER. For woman?

BAC. No, indeed.

HER. Then for a boy.

BAC. By no means.

HER. For a man, then?

BAC. Appatap!

HER. Were you with Clisthenes?

<sup>b</sup> This robe of saffron hue was, according to the Scholiast, the distinctive habit of Bacchus—*Διονυσιακὸν φόρημα*. It was also the dress of illustrious females. Spanheim quotes Lucian describing Hercules as clothed in a saffron robe and carding wool in the service of Omphale. The cothurnus also was a kind of sandal or buskin worn by women, to which he joins the club for the sake of exciting laughter.

<sup>1</sup> He speaks here of the effeminate Clisthenes, as if he were a vessel bearing that name.

<sup>b</sup> In these words Hercules facetiously signifies his disbelief in the wonderful tales related by Bacchus of his heroic deeds, which he had just been relating. They will probably remind the English reader of honest John Bunyan's "So I awoke, and behold it was a dream."

BAC. Deride me not,  
O brother, for I am but ill at ease.  
Such a desire torments me.

HER. Of what sort,  
My darling brother?

BAC. That I cannot tell ;  
Yet I will show thee in a parable.  
Hast thou e'er suddenly desir'd some broth ? 70

HER. Some broth ! eftsoon ; ten thousand times at least.

BAC. Tell I this plainly, or some other way  
Shall I declare it ?

HER. Not of broth, indeed,  
For well I comprehend it.

BAC. Such desire  
E'en of the dead Euripides, devours me.  
And none of mortal race shall e'er dissuade me  
From coming at him.

HER. What, to hell beneath !

BAC. Aye, and by Jove, if aught be lower still.

HER. With what intent ?

BAC. I want a clever poet,  
For such there are no longer—those that live 80  
Are wretched.

HER. What ? does Iophon not live <sup>1</sup> ?

BAC. This is the only good thing left—if this  
Be so indeed—for how the matter is  
I don't quite know.

HER. Then must not Sophocles,  
Who's prior to Euripides, be ta'en,  
If needs must be that you take one from thence ?

BAC. Not till I've taken Iophon apart  
And sounded him, what without Sophocles  
He can achieve. Besides, Euripides  
Being so crafty, would attempt to fly <sup>m</sup> 90

<sup>1</sup> Iophon was son of Sophocles and Nicostrata, who enviously traduced his father, endeavouring to prove him mad, and reciting the paternal tragedies as if they were his own.

<sup>m</sup> καὶ ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ, μοι. Brunck proposes to amend this passage ἐπιχειρήσειν ἄν, the optative, as he contends, absolutely requiring the



Hither with me, while th' other's easy here  
And there alike.

HER. But where is Agathon?

BAC. He's gone away and left me—a good poet<sup>a</sup>,  
And to his friends an object of regret.

HER. Whither on earth's the wretched fellow gone?

BAC. Gone to the banquet of the blest.

HER. And where  
Is Xenocles?

BAC. Let him be hang'd, by Jove.

HER. And where Pythangelus?

XAN. [*aside.*] Concerning me  
No mention's made, altho' my shoulder is  
So desperately rubb'd.

HER. Are there not then 100  
Some other striplings here, who have compos'd  
More than ten-thousand tragedies, and prate  
More by a stadium, than Euripides?

BAC. These are small vine shoots, chatterers, mere mu-  
seums<sup>o</sup>

Of swallows, such as have corrupted art,  
Who disappear if they but gain a chorus<sup>p</sup>,

particle to prevent a solecism. Invernizius, however, censures this alteration as unnecessary, and adopts the common reading. The French translator follows the same, and renders this passage, “D’ailleurs, Euripide, fin comme il est, ne manquera pas de vouloir me suivre.”

<sup>a</sup> ἀγαθὸς ποιητής—a pun upon the name of Agathon, the sweetness of whose style is again commended in the Thesmophoriazusæ (v. 52), ὁ καλλιπὴς Ἀγάθων. Xenocles, who is mentioned two lines below, was, according to the Scholiast, son of Carcinus, and an unpolished allegorical poet. It appears that there were two of this name. Pythangelus was also a tragic writer of the same character, whom Hercules ranks with the chattering youths who are continually uttering their flimsy compositions.

<sup>o</sup> These contemptuous expressions applied by Aristophanes to the little poets of his time, are taken from the Alcmena of Euripides, (ap. Schol.)—

πολὸς δ' ἂν εἶρπε κισσὸς, εὐφυνὴς κλάδος,  
χειλιδόνων μουσεῖα.

The metaphor is taken from their branches wanting juice, and from the Thracian swallow wearying the hearers with her incessant voice.

<sup>p</sup> ἅπαξ προσσορήσαντα τῇ τραγῳδίᾳ. That is, are so overjoyed that they know not where they are, but disappear with delight (φροῦδα· ἀφανῆ ὑπὸ τῆς χάρας. Schol.) The wealthy Choragus was said χορὸν διδόναι to the poet, who

Wafting with prosperous gale to tragedy.  
 But should you seek for a prolific poet,  
 Who might give utterance to a generous saying,  
 You would not find one such.

HER. Prolific, how? 110

BAC. One who'd produce such swelling words as these:—  
 "Æther the dome of Jove," or, "foot of time<sup>1</sup>,"  
 Or, "that the mind had not engag'd itself  
 By sacred obligations, but the tongue  
 Took a false oath, without the mind's consent."

HER. Do these delight you?

BAC. Yes, with more than madness.

HER. Deceitful are they; so thyself must think.

BAC. Dwell not in my mind, for thou hast a house<sup>2</sup>.

HER. And yet to me they seem entirely bad.

BAC. Teach me to sup<sup>3</sup>.

XAN. But there's no talk of me. 120

BAC. But wherefore emulating thee I come,  
 That thou may'st name to me, in case of need,  
 Thy hosts upon the road to Cerberus<sup>4</sup>.  
 Tell me of these, the ports and bakers' shops,

made use of his assistance in bringing his play before the public, and was therefore said *χορὸν λαμβάνειν*.

<sup>1</sup> *Αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα*. This high-sounding verse, as the Scholiast informs us, is taken from the *Alexander* and *Melanippe* of Euripides, whose words are,

*δμνυμι δ' ἱερὸν αἰθέρ', οἴκησιν Διὸς*

and

*καὶ χρόνου πρόβαινε ποῦς*

The two following lines are a parody of the well-known verse of the *Hippolytus* (608).

<sup>2</sup> *μη τὸν ἱμὸν οἶκει νοῦν· ἔχεις γὰρ οἰκίαν*. This verse is rendered very paraphrastically by the French translator, "*Je n'envie point votre façon de penser, faites en parade*." He imagines, and I think very probably, that Aristophanes here alludes to the *Andromache* of Euripides (v. 237.), where Hermione says to that heroine (v. 235.),

*ὁ νοῦς δός μοι μὴ ξυνοκοίη, γύναι.*

See likewise the speech of Peleus (v. 582).

<sup>3</sup> A severe reflection upon the gluttony popularly ascribed to Hercules (compare v. 549; and Theocritus, xxiv. 135, etc.)

<sup>4</sup> That is, those who are to entertain thee on the road towards the infernal regions to bring back Cerberus, as Hercules is fabled to have done.

The bagnios, stages, by-ways, fountains, roads,  
The cities, supper booths, and taverns where  
Fleas are the fewest.

XAN. Still no talk of me.

HER. [*to Bacchus*] Poor wretch, and wilt thou dare to go  
this journey?

BAC. Say nought against it, but declare the road  
That leads most quickly to the shades below; 130  
And one that may be nor too hot nor cold.

HER. Come now, which first shall I describe to thee?  
Say which? for one is from a rope and stool,  
When thou hast hang'd thyself.

BAC. Cease, thou art telling  
The way by suffocation.

HER. Then there is  
A short and beaten road—that by the mortar<sup>u</sup>.

BAC. Speak'st thou of hemlock then?

HER. Most certainly.

BAC. A journey cold and winterly, forsooth,  
For it immediately congeals the shins.

HER. Is it your wish I tell you of a way 140  
Short and direct?

BAC. By Jupiter, it is,  
As being furnish'd ill for expedition.

HER. Creep to the Ceramicus now<sup>x</sup>.

BAC. What then?

HER. When you've ascended to the lofty tower—

BAC. What must I do?

<sup>u</sup> Namely, the death by hemlock, which was triturated (*τερριμμένη*) to a powder, before being swallowed, and caused death by extreme cold creeping from the feet up the legs. (See the account of the death of Socrates, as described by Plato, in *Phædon*.)

<sup>x</sup> According to the Scholiast, there were three *λαμπαδηφορίαι*, or games of burning torches, held in the Ceramicus within the city; called by the names of Minerva, Vulcan, and Prometheus. In these courses (*λαμπαδοῦχοι ἀγῶνες*) it behoved him who ran to take especial heed lest the torch should be extinguished, which one of the runners delivered to his successors. See the fine allusion to this game in the philosophical Lucretius (*de Rerum Naturâ*, ii. 78.) When the running was about to begin, a sign was given by sending out a torch, the spectators exclaiming *εἶναι* or *ἔς*, *mitte facem*. To this custom Hercules alludes when he desires Bacchus to ascend the tower and survey the torch sent from it.

HER. Survey the torch sent thence ;  
 And then, as soon as the spectators say  
 'Tis time to start, start thou.

BAC. Whither?

HER. Below.

BAC. But I should lose my brain's two membranes—no—  
 I would not travel by this road.

HER. What then?

BAC. Which thou went'st down by.

HER. But the ploy is long,  
 For thou wilt straight arrive at a vast lake,  
 And bottomless.

BAC. Then how shall I pass o'er?

HER. An aged sailor shall convey you o'er  
 In his small bark, having receiv'd as fare  
 Two oboli.

BAC. How greatly everywhere  
 Prevails the power of the two oboli!  
 How came they there?

HER. By Theseus introduced.  
 Then after this thou'lt serpents see, and beasts  
 Of number infinite and direst forms.

BAC. Afflict me not with terror and dismay, 160  
 For thou shalt not deter me.

HER. Then much filth  
 And ever-flowing ordure ; therein laid<sup>1</sup>,  
 Whoe'er at any time had wrong'd a guest  
 Or robb'd a youthful client of his store<sup>2</sup>,  
 Or beat his mother, or a father struck  
 Upon the cheek, or swore a perjurer's oath,  
 Or has transcrib'd a speech of Morsimus<sup>3</sup>.

<sup>1</sup> ἐν δὲ τοῖς κειμένοις, scil. οὐδεῖς—thou shalt see.

<sup>2</sup> Virgil appears to have had this fine passage in his mind when describing the forms which people the infernal regions ; he mentions those

—— quibus invisi fratres, dum vita manebat  
 Pulsatusve parens, aut fraus innexa clienti.

<sup>3</sup> He was a tragic poet of that time, spoken of also with contempt in the Knights and Peace. Spanheim justly remarks, that nothing more bitter could be said of him than to place him after thieves, parricides, and perjurers. Cinesias, spoken of in v. 169, as well as in other passages of Aristophanes, was a dithyrambic or

BAC. Nay, by the gods, to these should he be added,  
Whoe'er hath learn'd Cinesias' Pyrrick dance.

HER. Thence shall a certain breath of flutes surround thee,  
And thou wilt see the fairest light as here, 171  
And myrtle groves, and blest societies  
Of men and women, and much noise of hands.

BAC. And who are these ?

HER. Th' initiated <sup>b</sup>.

XAN. By Jove

I am an ass then bringing mystic rites <sup>c</sup>.

But I no longer will retain these burdens.

HER. Who shall inform thee whatsoe'er thou need'st,  
For they dwell close upon the way that leads  
To Pluto's gates—Brother, a kind farewell.

[*Enters into his house.*]

BAC. May Jove grant thee too health and happiness. 180  
And thou take up again the packages. [*to Xanthias.*]

XAN. Before I've laid them down ?

HER. With all despatch too.

XAN. Not so, I beg ; but hire some one of those <sup>d</sup>

Who're carried out, some one who needs must go  
This way.

BAC. What if I cannot meet with one ?

XAN. Then I must go.

cyclic poet, composer of the Pyrrick or dancing measure. He is severely lampooned for his meagre appearance, in a curious fragment of the Gerytades (ix. ap. Brunck), the first line of which is a humorous parody of the opening of Euripides' Hecuba.

<sup>b</sup> οἱ μεμυημένοι. To the muddy and filthy station of the uninitiated wretches, so forcibly described by Hercules, succeed the light and melodious habitations of those who have been initiated into the great Eleusinian mysteries ; these delightful habitations are afterwards described at greater length in the chorusses of these purified spirits (v. 545—555).

<sup>c</sup> This, according to the Scholiast, is a proverbial expression, said of those who are oppressed by a great burden ; and arose from the circumstance, that in the time of the mysteries, all things necessary for their celebration were carried on asses from the city to Eleusis. Xanthias says this to himself, and then casts away his burdens.

<sup>d</sup> ——— μισθωσάι τινα  
τῶν ἐκφερομένων.

i. e. to burial—*qui efferuntur*.

BAC. Well said ; for lo, some men  
Are carrying forth this dead man—ho ! to thee,  
The dead, I speak ; man, wilt thou bear to Hades  
These little utensils ?

## SCENE III.

D.M. Of what size ?

HER. These.

D.M. Two drachmas will you pay in recompense ? 190

HER. Not so, by Jove, but less.

D.M. Ye bearers, on.

[to the carriers.

BAC. Wait, my good friend, that we may come to terms.

D.M. Unless two drachmas you will lay me down,  
Talk not to me.

BAC. Here, take nine oboli.

D.M. Now would I sooner rise to life again !

BAC. How pleasant is this execrable wretch !  
Shall he not smart for it ?

XAN. I'll go myself.

BAC. Thou art an honest fellow, and a brave ;  
Let's to the boat.

CHARON [*on the other side of the lake.*] Ho—ho—into the  
shore.

XAN. What's this ?

BAC. This is the lake, by Jupiter ; 200  
'Tis this he mention'd, and I see the bark.

XAN. By Neptune 'tis, and Charon's self is here.

BAC. Hail, Charon ! Charon, hail ! Hail once again !

CHA. Who's for the land of rest from ills and toils ?  
And who for Lethe's plain, or asses' fleecè °,

° ἡ 'σ' ὄνον πόκας. i. e. no place whatever. εἰς τὸ μηδέν. Gl. Victor. The Cerberians in the next line are parodied from the Cimmerians mentioned by Homer (Od. A'. 14.), on which passage the Scholiast says, τινὲς καὶ παρ' Ὀμήρῳ γραφουσιν ἐνθαδὲ Κερβερίων ἀντὶ τοῦ Κιμμερίων—παίζει δὲ παρὰ τὸν Κέρβερον. Tænarus, now Matapan, a promontory of Laconia, was the most southern point of Europe, and famous for its cavern, feigned by the poets to have been once the entrance of hell, through which Hercules dragged Cerberus. Hence the *Tænarie fauces* of Virgil (G. iv. 467.)

For the Cerberians, crows, or Tænarus?

BAC. I.

CHA. Haste on board.

BAC. But whither art thou bound?  
Is't to the crows, indeed?

CHA. It is, by Jove!  
And all for you; embark.—

BAC. Come hither, boy.

CHA. A slave I carry not, unless he hath<sup>f</sup> 210  
Engag'd in naval battle for the dead.

XAN. By Jove, I haven't, for then I had sore eyes.

CHA. Then in a circle shalt thou tread the lake.

XAN. Where shall I wait?

CHA. At the Auænian stone<sup>g</sup>,  
Near to the resting-place.

BAC. Dost comprehend?

XAN. I do, indeed. Ill-fated me! what omen<sup>h</sup>  
Have I encounter'd in my passage out? [Exit.

CHA. Sit to the oar:—if any one besides  
Will sail, let him make haste:—ho there, what dost  
thou?

BAC. What do I? what else but sit at the oar, 220  
As thou commandedst me?

CHA. Will you not then  
Sit here, with thy big paunch?

<sup>f</sup> εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν. Charon, according to the interpretation of the Scholiast, means to say that he receives no servants but such as had jeopardized their lives in the naval battle of Arginusæ; thus περὶ τῶν κρεῶν would be equivalent to περὶ τοῦ σώματος, or τῆς ψυχῆς *de vitæ ac salutis*. Another Gloss. interprets τῶν κρεῶν as equivalent to τῶν νεκρῶν σωμάτων *dead bodies*. Brunck observes a facetious ambiguity in the word Αὐαίνου, which he says may either denote the proper name of a stone, or be taken for the imperative mood of the verb αὐαίνομαι. The word νεκρῶν, as Bentley observes, is excellently adapted to the person of Charon. It was after this famous battle that the Greeks condemned to death their generals for not having accorded the rites of sepulture to those who had fallen in it.

<sup>g</sup> The Auænian stone may denote a fictitious place in the infernal regions, so named from the dryness of dead bodies—ἀπὸ τοῦ αὐοῦς τοὺς νεκροὺς εἶναι ἢ ὅπου ξηραίνονται οἱ νεκροί. (Schol.)

<sup>h</sup> Alluding to the superstition of the Greeks, who took a good or bad augury from whatever object first occurred to them when they went out in the morning. (See Æschylus, Agam. 105; Stanley's note.)

BAC.

Behold.

CHA.

Wilt not

Throw out, and stretch thy hands to pull?

BAC.

Behold!

CHA. Thou shalt no longer trifle, but stand firm,  
And row with might and main.

BAC.

How then can I,

Unskill'd in naval Salaminian tactics<sup>i</sup>,  
Handle the oar?

CHA.

Most easily; for thou,

When once thou'st struck, wilt hear the sweetest strains.

BAC. From whom?

CHA.

From frogs, swans—wonderous melody.

BAC. Give out the signal then.

CHA.

Oop, Oop.

230

CHO. Brekekekex, coäx, coäx<sup>k</sup>.

Brekekekex, coäx, coäx.

Ye marshy children of the lake,  
Let us of social hymns awake,  
The tuneful sounding strain,  
(Coäx, coäx).

Which round Nysæan Bacchus sprung  
From Jupiter, by us is sung  
In Limnæ's wide domain.

When at the sacred vessel's feast,  
With drunken revelry possest,

240

The peopled crowd pervade my plain.—  
Brekekekex, coäx, coäx.

<sup>i</sup> ἀπειρος ἀθαλάττωτος ἀσαλαμίνιος. Bergler thinks that Bacchus here alludes to the public Athenian vessel Salaminie, mentioned in the Birds (v. 147.) But it is more probable that the battle of Salamis is alluded to, at which Bacchus was not present.

<sup>k</sup> With this croaking chorus of the frogs begins, according to Dindorf, the fifth scene of the first act. As soon as Charon puts off from the shore, is heard the melody of these *children of the lake*. Limnæ, or Limnæum (v. 238), was a place near the citadel of Athens, consecrated to Bacchus, who had a temple there, which was opened once only in the year. There is also a further allusion to the *marshes*, which are the natural habitation of the frogs. *The sacred vessel's feast*, mentioned in the next line, was consecrated by the Athenians to Bacchus, in which they supplicated the subterranean Mercury for the dead, as Orestes in the



BAC. O coäx, coäx, I begin

To have a direful pain within.

CHO. Brekekekex, coäx, coäx.

BAC. But you, forsooth, care nought for me.

CHO. Brekekekex, coäx, coäx.

BAC. With this same coäx perish ye !

For ye are nought beside a croak.

250

CHO. Justly, thou busy man 'tis spoke.—

For we the lyric muses' care,

And horned Pan's affection share

Who sports upon the sounding reed.

Apollo too delights to place

Beneath his chords the rushy race,

Grown in my watery mead.

Brekekekex, coäx, coäx.

BAC. But I am plagued with pustules' smart,

And sweat bedews my hinder part,

260

While the curv'd frame straight rumbles round.

Brekekekex, coäx, coäx.

But, O melodious throng,

Cease from your cherish'd song.

CHO. So much the more we'll raise our voice.—

And ever in the sunny day

Thro' the cyperus as we stray,

And water plants, let us rejoice

To emulate the swimmer's lay ;

Or flying from the storm of Jove,

270

Beneath the waters' dark abyss,

In dance of varied figures move,

Responsive to the bubble's hiss<sup>1</sup>.

Brekekekex, coäx, coäx.

BAC. This will I take from you.

CHO.

Then we

opening of the Chœphoræ of Æschylus. At this festival games called *χυτρινὸι* were instituted, according to Philochorus, quoted by the Scholiast.

<sup>1</sup> *πομφολυγοπαφλάσμασιν*. From *πομφόλυξ*, a bubble, and *πάφλασμα*, an effervescing sound. Throughout the whole of this spirited chorus, as Dindorf remarks, Aristophanes imitates the tumid style of the dithyrambic poets, the constant objects of his ridicule.

Must suffer dreadful misery.

BAC. And I more dreadful, if I burst  
While rowing with this noise accurst.

CHO. Brekekekex, coäx, coäx.

BAC. Lament; I heed it not at all. 280

CHO. But we throughout the day will bawl  
Wide as our throat can gape, and call  
Brekekekex, coäx, coäx.

BAC. In this to you I ne'er will yield.

CHO. Nor will we ever quit the field.

BAC. Nor I to thee—for all day long  
If needful I will shout my song.

Until this noise of mine

Shall fairly conquer thine.

CHO. Brekekekex, coäx, coäx. 290

BAC. Hereafter I will make your coäx cease.

CHA. O moor the vessel with the oar—peace—peace.  
When you have paid the passage, disembark.

BAC. Take the two oboli<sup>m</sup>.

## ACT II. SCENE I.

BACCHUS, XANTHIAS.

BAC. Here, Xanthias—

Ho, Xanthias—where is Xanthias?

XAN. [*Entering.*] Yaw<sup>n</sup>.

BAC. Come hither.

XAN. O master, hail!

BAC. What's there?

XAN. Darkness and mire.

BAC. Dost anywhere perceive those parricides  
And perjur'd men whom he describ'd to us?

XAN. Hast thou not?

BAC. Yes, by Neptune, and now see them.  
Come then, what should we do?

<sup>m</sup> Here they moor the vessel to the shore, Bacchus disembarks and pays the fare of two oboli, which is double the sum demanded by Charon, according to most authors.

<sup>n</sup> *laũ*. The stage direction here is, *μίμημα τοῦ συριγμοῦ*.

XAN.

'Tis best advance,

Since in this place are the dire beasts he spoke of. 301

BAC. How shall he groan for this<sup>o</sup>!—he told us false,

From jealousy, that I might be alarm'd;

Knowing me of a warlike disposition.

For there is nought so proud as Hercules.

But I could wish to meet with some occasion,

And gain a victory worthy this descent.

XAN. By Jupiter, indeed, I hear some noise.

BAC. Where, where is it?

XAN.

Behind.

BAC.

Then go behind.

XAN. But 'tis before us.

BAC.

Go then in advance.

310

XAN. In truth I see by Jove a mighty beast.

BAC. Of what description?

XAN.

Dreadful; and becomes

In varied figure now an ox, a mule,

And now a beauteous woman.

BAC.

Where is she?

Let me go to her.

XAN.

'Tis no longer now

A woman, but a dog.

BAC.

'Tis then the empusa<sup>p</sup>.

XAN. Her face with fire is all illuminated.

BAC. Has she a brazen leg too?

XAN.

Yes, by Neptune;

And t'other made of dung, be well assur'd<sup>q</sup>.

BAC. Then whither can I turn?

XAN.

And whither I?

320

<sup>o</sup> That is, be punished for his ostentatious mendacity.

<sup>p</sup> This formidable spectre, with her fire-illuminated face, is defined by the Scholiast a demoniac phantasm, sent by Hecate, and appearing to the unfortunate, under continually changed appearances; some, he adds, regard it as a one-footed figure, and derive the name from that circumstance—*οἷον ἐνίποδα*; *διὰ τὸ ἐνὶ ποδὶ κεχρῆσθαι*.

<sup>q</sup> *καὶ βολίτινον θάτερον*. This part of the description appears to be taken from a line of Cratinus, who preceded our poet by some years. One of the commentators on Athenæus (xiii. 2.) thinks that the word should rather be rendered *the leg of an ass*, than *of dung*.

BAC. Priest, guard me, that I be thy fellow tippler<sup>r</sup>.

XAN. We perish, O king Hercules.

BAC. Oh man,  
Address me not, I beg, nor speak my name.

XAN. O Bacchus, then.

BAC. This less than even the other.

XAN. Pursue thy route: come hither, master, hither.

BAC. What is't?

XAN. Cheer up—we've prosper'd well at last;  
And may declare as did Hegelochus,  
“For from the waves again, I notice wassail<sup>s</sup>.”  
Th' empusa's vanish'd.

BAC. Swear.

XAN. By Jupiter.

BAC. And swear again.

XAN. By Jove.

BAC. Swear on.

XAN. By Jove.

BAC. O wretched me, how pallid have I grown 331  
Since I beheld her! But this priest from fear  
Is paler still than I. Ah me! whence have  
These evils fallen upon me?—of the gods,  
Which shall I blame for having caus'd my ruin?  
“Æther, the house of Jove, or foot of time?”

[*A flute within is heard.*]

XAN. Ho, there.

BAC. What is't?

XAN. Didst thou not hear?

BAC. Hear what?

<sup>r</sup> The French translator observes, that there is no pontiff upon the stage, any more than an empusa; but Bacchus, urged by superstitious fear, addresses himself to the priest of Bacchus, who, in virtue of his dignity, occupied the most distinguished place in the theatre. Bacchus and Xanthias speak in an anxious tone, on account of the near approach of the terrific empusa.

<sup>s</sup> ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν' ὀρώ. This is the famous line of the Orestes (273, ed. Porz.), in which the actor Hegelocles by a peculiar mispronunciation, left it uncertain whether the hero, after his recovery from madness, intended to affirm that he saw again *serenity* (γαληνά) or a *weasle* (γαλῆν) arising out of the waves. I have endeavoured to preserve the equivoque in some degree by the word *wassail*, which might be confounded by a faulty articulation with *weasle*.

XAN. The breath of flutes.

BAC. Aye, and a certain air<sup>1</sup>,  
Most mystical of torches blew upon me.  
But crouching down in silence let us listen. 340  
[*They retire.*]

## SCENE II.

*Chorus of those initiated into the mysteries of Bacchus, divided into two Semi-Choirs.*

CHO. Bacchus, O Bacchus,  
Bacchus, O Bacchus.

XAN. 'Tis so indeed—the initiated, master,  
Whom he described to us, are sporting here.  
And hymning Bacchus, like Diagoras<sup>2</sup>.

BAC. I think so too; 'tis therefore best for us  
To keep at rest that we may know the truth.

CHO. Bacchus, O thou whose lov'd retreat  
Is in this highly honour'd seat.  
Bacchus, O Bacchus, come and through the mead  
Thy band in sacred chorus lead; 351  
Shaking the myrtle wreath, where grow  
Abundant fruits around thy brow;  
Who ledest with bold foot and free,  
And sport-exciting revelry;  
Where most the Graces' band advance,  
In sacred, pure, and mystic dance.

XAN. O Ceres' daughter, honour'd and revered,  
How sweet the hog its fleshy odour breathes<sup>3</sup>!

<sup>1</sup> It is not improbable that Virgil borrowed from this passage his *mystica vannus Iacchi* (G. i. 166), the symbol of separation between the initiated and profane. Compare Matt. iii. 12. Heyne refers the line of Virgil to Hesiod (Op. et. Dies. 423).

<sup>2</sup> It is not certain whether by Diagoras be meant the Melian atheist, the contemner of all mysteries and religion, or a dithyrambic poet, who in his lyric odes was constantly repeating "Ιαχ' ὦ Ιαχε. It is most probable that the latter was the person intended by Aristophanes. The metre of the dithyrambic hymn, which begins three lines below, and goes on to the commencement of the epinema at v. 370, is very accurately analyzed verse by verse in the Scholia, and by Hermann (de Metris), p. 352.

<sup>3</sup> ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν. The hungry slave soon perceives

BAC. Wilt not be still, that thou may'st hear the chords ?  
*[They stand aside.]*

## SCENE III.

*Enter Chorus of the initiated, in two bands.*

CHO. The flaming torch, O Bacchus, wake,  
 Which in thy hands thou com'st to shake—  
 Phosphoric star that guides the sacred rite—  
 With flame the mead's illumin'd bright ;  
 While old men briskly shake the knee,  
 And years of chronic malady.  
 For in thy sacred choir to move,  
 Is honour to their zealous love.  
 But thou with burning lamp advance,  
 And, O bless'd god, the youthful dance 370  
 Exciting joyous transport lead<sup>1</sup>,  
 On to the fresh and flowery mead<sup>2</sup>.

S.-C. 'Tis fit that he be silent, and retire  
 1. Far from our choirs who in this lore's unskilled,  
 Or does not cherish pure and holy thoughts,  
 Nor views nor joins the muses' generous rites,  
 Nor is perfected in the Bacchic tongue<sup>3</sup>,  
 With which Cratinus bull-devourer sang ;  
 Or one who joys in diction scurrilous,  
 Or out of season, or composes not 380

the odour of the hogs which were particularly sacrificed in the mysteries of Ceres and Bacchus. So in the Acharnians (v. 729), the Megarean when asked by Diæropolis what he is bringing, answers, χοίρους ἐγώνγα μυστικάς: on which passage see the note.

<sup>1</sup> I have here adopted the reading proposed by Kuster, and given in the Vatican MS., and in several editions, χαροποιὸν, instead of the common χοροποιόν, which seems neither so poetical nor so expressive as the other.

<sup>2</sup> The Scholiast says, that in this line some read πάνθηρον, *abounding in beasts*; but this appears to be only a corruption of ἐπ' ἀνθηρόν. So in v. 373, εἰς τοὺς ἰανθεῖς κάλπους λειμώνων. See too, v. 454.

<sup>3</sup> Μῆτε Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ' ἐτελέσθη. The Scholiast on these lines quotes a passage from the Tyro of Sophocles, Διονύσου τοῦ ταυροφάγου. Cratinus has the epithet peculiar to Bacchus, here assigned to him by Aristophanes on account of the violence of his character, for which he is satirized again in the Peace, v. 686, 7.

Hostile sedition, nor indulgence shows  
 Towards the citizens ; but coveting  
 His private gain, inflames and rouses them :  
 Or, when the leader of a harass'd state,  
 By presents is corrupted ; or betrays  
 The garrison, or ships, or from Ægina<sup>b</sup>  
 Forbidden wares, leather, or flax, or pitch,  
 Exports to Epidaurus, like Thorycion,  
 Detestable collector of the twentieths<sup>c</sup>.  
 Persuading some one to advance his wealth 390  
 And furnish vessels for the enemies.  
 Or fouls the Hecatean images<sup>d</sup>,  
 Singing in cyclic choirs ; or with the craft<sup>e</sup>  
 Of rhetorician eats the poet's pay,  
 Since in his country's Bacchic mysteries  
 By the comedians he was travestied.  
 To these I speak, and charge them yet again,  
 And yet a third time bid them stand aloof  
 Far from the mystic choirs ; but awake  
 The strain, and our night watches which beseem 400  
 This festival.

S.-C. 2.

Go each one manfully

<sup>b</sup> The poet here enjoins all such to abstain from the sacred rites, who send to the enemies such articles as are necessary towards fitting out their fleet. (Bergler.) These prohibited articles, by being taken into the island of Ægina, were thence easily conveyed to the Peloponnesians, the constant enemies of the Athenian republic.

<sup>c</sup> The Thorycion, who is mentioned a few lines above, appears to have been a collector, or like the Roman publicanus, a farmer of certain twentieths of the Athenian revenue—*εικοστόλογον τὸν εικοστώνην, ὡς Ἀριστοφάνης ἐν Βατράχοις*. (Piers. ad Mærin. p. 165—*est conductor vicesimarum*. Dindorf.) Instead of *Θωρυκίων ὤν*, Hotibius proposes to read *Θωρυκίων ὡς*, which avoids the cacophonous sound of the similar termination. This non-complying public officer is spoken of afterwards at v. 405, as one not desirous to promote his country's welfare.

<sup>d</sup> These were statues of Hecate set up in places where three roads met, and where banquets, called Hecate's cœnæ, were consecrated to this deity every month, at the time of the new moon ; (see Spanheim and Bergler on the *Plutus*, v. 649.) By the *cyclic choirs* mentioned in the next line, are meant the choirs of dithyrambic singers, of whom Cinesias, whose impiety is here justly reprobated, calls himself in the *Birds* (v. 1403), *κυκλιοδιδάσκαλον* : on which passage the Scholiast says, *ἀπὸ τοῦ διθυραμβοποιόν*.

<sup>e</sup> Agyrius is here to be understood, who was the means of diminishing the public salaries, which the poets were in the habit of receiving.

To the mead's flowery bosom, tripping, jesting<sup>f</sup>,  
 In sportive mood deriding; long enough  
 Has been your feast; but on, and with a voice  
 Adapted to the strain, nobly extol  
 The saviour goddess, who declares herself<sup>g</sup>  
 Perpetual guardian of the land, how'er  
 This be against 'Thorycion's design.

S.-C. Come now, another kind of hymn prepare,

1. And goddess Ceres, the fruit bearing queen, 410  
 Chaunt in your songs divine.

S.-C. 2. O Ceres, queen

Of sacred orgies, aid us, and preserve  
 Thine own peculiar chorus; granting me  
 To sport, and ever safely lead the dance,  
 And utter many words of ludicrous,  
 And many of grave import; may I then  
 In recompense for having spoken jests  
 Not unbecoming of thy festival,  
 Be circled with the wreath of victory.

S.-C. But come ye now, invite the beauteous god 420

1. Hither with songs, the partner of this dance.  
 Much honour'd Bacchus, thou who hast found out  
 The sweetest music of our festival,  
 Hither, and to the goddess with us wend<sup>h</sup>,  
 And show how great a journey without toil

<sup>f</sup> Brunck, in his edition, here inserts from the Venetian and one of the Modena MSS., the words τῶν καθ' ἄδου.

<sup>g</sup> τὴν Σώτειραν. It is most probable, as Ducker conjectures, that Minerva is here to be understood. The Scholiast says, ἐστὶ γὰρ Ἀθήνησι Σώτειρα λεγομένη, ἥ καὶ θεοῦσιν: which that learned commentator amends by reading, ἐστὶ γὰρ Ἀθήνη δὴ Σώτειρα λεγομένη. The Eleusinian Ceres, as well as her daughter Proserpine, were also called by this title. (See Spanheim's note on the line.)

<sup>h</sup> These lines, according to Conzsius, allude not to the distant peregrination of Bacchus to the Indies, as Bergler seems to imagine, but to the Iacchic pomp (Ἰακχ' ὡς Ἰακχε), which was carried on the sixth day of the mysteries from the Ceramicus to Eleusis, where stood the temple of the great goddess, along the road which thence derived the epithet of *sacred*. This pomp included the image of Bacchus, crowned with its myrtle wreath (see v. 330), and bearing a torch in its hand; the mystic van, the basket, and other insignia. The most remarkable circumstances in the Eleusinian festival and rites are made use of by the poet in these animated hymns.



Thou canst achieve. Bacchus, who lov'st the dance,  
 Attend ; for thou hast ludicrously torn  
 This sandal and these tatters all to bits<sup>1</sup>.  
 And hast found out the means by which we may  
 Sport in the chorus with impunity. 430

S.-C. Bacchus, who lov'st the dance, attend upon me !

2. For I with look askance have just beheld  
 The bosom of a very fair fac'd maid,  
 From her rent tunic prominent, who romp'd  
 With her companions. Bacchus, fond of dance,  
 Be thou my guide !

XAN. I, too, am much inclin'd  
 To follow, and with her to sport and dance.

BAC. And I the same.

CHO. Then would you that we jest  
 In social raillery on Archedemus<sup>k</sup>,  
 Who at sev'n years of age had not yet cut 440  
 His speaking teeth ; but now the demagogue  
 Enacts among the upper dead, the chief  
 Of all the wickedness there perpetrated ?  
 I hear that Clisthenes too in the tomb  
 Plucks off his hair, and lacerates his cheeks,  
 Then wails in stooping posture, weeps, and calls  
 Upon Sebinus, him of Anaphlystion.  
 'Tis said besides, that Hippobinus' son,

<sup>1</sup> From the exertions of the Chorus in the dance, their sandals and garments were worn to rags, and afforded a most laughable sight.

<sup>k</sup> Archedemus, who accused Erasinides of peculation and neglect of his official duties, is here traduced as an alien, for not having been enrolled among the Athenian citizens, which was done on the third day of the Apaturian feast. *Φράτορας* is said *præter expectationem* for *φραστῆρας* (teeth which indicate the age)—according to the proverb cited by the Scholiast, *ἐπτέτης ὦν ὀδόντας οὐκ ἔφουσιν*. By the *upper dead*, mentioned in the next line, are to be understood the Athenians, whose affairs at that time were in an unprosperous condition. Bergler imagines that Aristophanes also alludes in this line to a fragment of the *Phryxus* of Euripides (xv. ap. Musgr.)—

*τίς δ' οἶδεν εἰ' ζῆν τοῦθ' ὃ κέκληται θανεῖν,  
 το ζῆν δὲ θνήσκειν ἐστί ;*

as he likewise does at v. 1080, and 1473, in derision of the Sophists, who perverted the simplest truths by their love of paradox.

This Callias, in the naval fight engag'd<sup>1</sup>  
In lion's hide envelop'd.

BAC. Can you tell us 450  
Where Pluto dwells? for we are strangers here,  
But just arriv'd.

CHO. Thou hast not far to go,  
Nor needest ask again—know that thou art  
Come to his very gate.

BAC. O boy, take up  
These packages again.

XAN. What else is this<sup>m</sup>  
But Jupiter's Corinthus in the bed clothes?

S.-C. Go now around the goddess' sacred ring,

1. Disporting thro' the flowery grove, O ye  
Who are admitted to the feast divine.

But with the nymphs and matrons will I go, 460  
Where they hold nightly vigils to the goddess,  
Bearing the sacred torch.

S.-C. 2. Let us depart  
To meads enamell'd with the rosy flowers,  
After our manner sporting in the dance<sup>n</sup>,  
Which the propitious fates have introduc'd;  
For to us only is the solar light

<sup>1</sup> That is, the memorable battle at Arginusæ, gained by Conon in the same year in which this comedy was brought upon the stage. In the fictitious name Sebius, Brunck supposes an allusion to Σαβάζιος, a surname of Bacchus. Hotibius cautions the reader against confounding this Callias with the archon of that name, under whose auspices the comedy of the Frogs was brought upon the stage in the 93rd Olympiad; the one here mentioned was a debauched spendthrift, who consumed his paternal substance in riotous living.

<sup>m</sup> This line, as the Scholiast informs us, is a proverbial expression applied to such as are always saying and doing the same thing. Corinthus was the reputed son of Jupiter, and king of Ephyre, afterwards named Corinth from him. According to a fragment of Antiphanes, the comic poet, quoted by Athenæus, Corinth was as celebrated for the bed clothes made there, as Elis was for cooks, and Argos for cauldrons. (See I'indar, Nem. vii. l. ult.; and the Scholiast on the passage). The semi-choral hymn which follows (from v. 441—448) is arranged by Hotibius in strophe and antistrophe, composed of iambic catalectic tetrameters, with a slight alteration of the words χωρεῖτέ νυν, κέρδον κύκλον θεᾶς, ἀνθορόρον ἀν ἄλσος, where θεᾶς is to be pronounced as a monosyllable.

<sup>n</sup> On the fourth day of the greater Eleusinian Mysteries a solemn dance was performed in a flowery meadow, to which the Chorus here alludes.

Cheerful, who having been initiated,  
Tow'rd's strangers and our fellow-townsmen keep  
A disposition full of piety.

BAC. Come now, in what way shall I strike the door? 470  
After what fashion knock the natives here?

XAN. Thou must not tarry, but attempt the gate °,  
Bearing the guise and mind of Hercules.

BAC. Boy, boy.

ÆAC. Who's this?

BAC. 'Tis Hercules the brave.

ÆAC. O thou bold, impudent, and shameless fellow,  
Detestable and most abominable !  
Thou'st driven Cerberus, our dog, away  
With twisted neck ; and whom I had in charge  
Thou'st seized and carried off with thee by force.  
But now I've got thee firmly in my grasp <sup>p</sup>, 480  
Such a black-hearted Stygian rock, and that  
Of Acheron which drops with blood, confine thee ;  
With monsters of Cocytus running round ;  
And hundred-headed hydra, who shall tear  
Thine entrails ; and the viper of Tartessus <sup>q</sup>  
Shall reach thy lungs, while the Tithrasian gorgons  
Tear with the entrails thine ensanguin'd reins,  
Whom I will summon hither with all speed. [Exit.

XAN. [To Bacchus.] Ho there, what hast thou done?

° γεύσει τῆς θύρας. This phrase, of common occurrence in a metaphorical sense, though not usually applied to such objects as gates, is illustrated by Brunk and Bergler at considerable length.

<sup>p</sup> ἀλλὰ νῦν ἔχει μέσος. An allusion to a wrestling match, in which the combatants endeavour to throw one another by grasping the waist.

<sup>q</sup> Ταρρησία μύραινα. The Scholiast calls this monster δαίμων φοβερά, coming from Tartessus, a city of Spain, near the lake Aornus. From the same authority we learn that the tragical description of infernal monsters here given by Æacus, the janitor of Pluto, with a design of terrifying Bacchus from a nearer approach, is parodied from the Theseus of Euripides (fragm. i. in Beck's edition). The Tithrasian gorgons, mentioned two lines below, are so named from Tithrasius, a place in Libya, or as Dindorf thinks more probable, from Tithras, a burgh of Attica. There is also reason to believe that the word Τιθράσιαι contains an allusion to the verb θράσσειν, or ταράσσειν, q. d. θράσσουσαι. The Tartessian lamprey (*muræna Tartessia*) is reckoned by Varro in his satire *περὶ ἐδεσμάτων*, among the delicacies of the Roman table. (A. Gell, N. A. vii. 16).

BAC. Reliev'd myself.

Invoke the god.

XAN. O thou ridiculous! 490

Wilt thou not then rise quickly up, before  
Some stranger see thee?

BAC. But I faint—a sponge

Bring to my heart.

XAN. Here, take it.

BAC. Lay it on.

XAN. Where is't? O golden gods! hast there thy heart?

BAC. From terror it has crept down to my belly.

XAN. O thou of gods and men most cowardly.

BAC. I? cowardly? who've ask'd thee for a sponge?

No other man would have done this.

XAN. What then?

BAC. He would lie smelling if he were a coward!

But I arose, and wip'd myself besides. 500

XAN. Brave deeds, O Neptune!

BAC. So I think, by Jove.

But fear'dst thou not the noise and threatening words?

XAN. Not I, by Jupiter; nor heeded them.

BAC. Seeing thou art so manly and so brave,

Come now, assume my character, and bear

This club and lion's hide if inward fear

Disturb thee not; and I in turn will be

Thy vessel bearer.

XAN. Take it quickly then;

I cannot help but yield to thee in this.

And well observe the Herculéan Xanthias. 510

If I've a coward spirit like to thine.

BAC. But thou'rt the beaten slave from Melita<sup>r</sup>;

By Jove then I'll take up these packages.

<sup>r</sup> οὐκ Μελίτης μαστιγίας. Melita is the name of an Athenian village, where was a chapel of Hercules, in which, according to the Scholiast, he was initiated into the lesser mysteries. He is called *the beaten slave* (the *mastigia* of Plautus and Terence) because habited as Hercules.

## SCENE IV.

BACCHUS, *habited as a slave*; XANTHIAS, *dressed like Bacchus*; a FEMALE ATTENDANT on PROSERPINE.

ATT. O dearest Hercules, art thou arriv'd?  
Enter this way—for when the goddess heard  
That thou wast come, she instantly bak'd loaves,  
And cook'd two or three pots of ground herbs,  
Dress'd a whole ox upon the coals, bak'd cakes,  
And small loaves—enter in.

XAN. I thank you, no.

ATT. I will not, by Apollo, suffer thee 52  
To take thyself away, since she has been  
Cooking for thee the flesh of birds, and frying  
Sweetmeats, and mingling most delicious wine.  
But enter in with me.

XAN. Most willingly.

BAC. Thou triflest—for I will not let thee go.

ATT. Besides, there is within a minstrel girl  
Most beautiful, and two or three that dance.

XAN. How say'st thou? dancing damsels?

ATT. Ripe of age,  
And lately shorn; but enter, for the cook  
Was at the moment dishing up the fish, 53  
And in was brought the table.

XAN. Go now, tell  
First to these dancing maids within, that I  
Myself am entering—follow boy, this way,  
And bear the vessels. [*Exit Attendant*]

## SCENE V.

XANTHIAS, BACCHUS, CHORUS.

BAC. Stay thou, thinkest it  
A serious matter that I drest thee out  
As Hercules in sport? continue not  
To jest, O Xanthias, but take again  
The packages and carry them.

XAN. What's this?

Thou surely thinkest not to take from me  
What thou thyself hast given.

BAC. Think of it, I don't.

But do it instantly. Come, doff the skin.

XAN. I call upon the gods to witness this,  
And trust my cause to them.

BAC. What gods dost mean?

Is't not a foolish and vain thing for thee 540  
To think thyself Alcmena's son, who art  
A slave and mortal?

XAN. Trouble not thyself.

Take them—for haply, if the gods be willing,  
Hereafter thou shalt make thy prayer to me.

CHO. 'Tis spoken like a man of sense and thought,  
And one who's circumnavigated much ;  
So that he always rather turns himself<sup>a</sup>  
Towards the side which is in good condition,  
Than stands like painted image, in one form ;  
But to be turn'd still to the softer part 550  
Belongs to one, who like Theramenes,  
Is flexible by nature.

BAC. Would it not

Be very laughable, if Xanthias  
Being a slave wrapt in Milesian blankets<sup>t</sup>,  
Should, in his dalliance with a music girl,  
Ask for a vase ; and I beholding this,

<sup>a</sup> This proverbial expression, according to the Scholiast, is borrowed from the Alcmena of Euripides, Fragm. I. Musgr., whose words are—

οὐ γὰρ ποτ' εἶων Σθένελον εἰς τὸν εὐτυχῇ  
χωροῦντα τοῖχον τῆς δίκης ἀποστερεῖν.

The proverb is, πρὸς τὸν εὐ πρᾶττοντα τοῖχον ῥέπειν, and the metaphor is taken from such as in the time of a storm turn for safety from that side of the ship on which the sea is beating to the other. Theramenes, mentioned in v. 552, was one of the thirty tyrants, and a native of Cos, who from the flexibility of his disposition, received the sobriquet of *Cothurnus*, or buskin, a part of dress used both by men and women. When with the people of Chios, he called himself a Chian, and vice versa. See below, v. 1035.

<sup>t</sup> Miletus was celebrated for the fineness of its wool, formerly held in high esteem for the manufacture of carpets and coverlids, as appears from a passage of Theocritus, cited by the Scholiast (v. 128), and from Virgil (G. iii. 306).

Begin to scratch myself—then he, who is  
 A crafty fellow, seeing my design,  
 Should dash my teeth out with his clenched fist.

## SCENE VI.

*Enter TWO FEMALE VINTNERS, each with her servant.*

VI. 1. Come hither Plathane, my Plathane. 560

This wicked rogue who erst came to our inn,  
 Hath eaten sixteen of our loaves.

VI. 2. By Jove,  
 It is himself, indeed.

XAN. Ill comes to me<sup>u</sup>.

VI. 2. And twenty fragments of boil'd flesh besides,  
 In value each a semi-obolus.

XAN. Some one shall pay.

VI. 1. And many garlic heads.

BAC. O woman, thou art trifling ; ignorant  
 Of what thou say'st.

VI. 1. Did'st thou then think that I,  
 In the Cothurni, could no longer know thee?

VI. 2. What more, I have not mentioned to thee yet. 570

Ah me ! the load of salt fish and new cheese,  
 Which, with the very baskets, he hath eaten ;  
 And afterwards, when I required the pay,  
 He look'd at me ferociously, and roar'd.

XAN. This is his work : 'tis everywhere the same.

VI. 2. He drew his sword too, seeming to be mad.

XAN. Indeed, unhappy woman !

VI. 2. Then we fled<sup>x</sup>,  
 In haste and terror, to the upper roof ;  
 While he rush'd out, and took away the mats.

XAN. This too's his work—but something must be done.

<sup>u</sup> κακὸν ἤκει τινί. “ Non est, alicui malum imminet, sed nobis aut mihi. Colligere autem id Xanthias e voce et vultu cauponarum potuit, et pro se hoc dicet.” Dindorf.

<sup>x</sup> ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν. So Brunck translates the word, in *superiorem contignationem*. The interpretation of the Scholiast is, τὴν μεσόδομον, ἢ τὴν κλίμακα.

VI. 1. Go then, my patron Cleon call to me. 581

VI. 2. Hyperbolus, if thou canst light on him,  
To me, that so we may chastise this wretch.

VI. 1. O cursed throat, how readily would I  
Break with a stone thy jaw-teeth, by whose aid  
Thou hast devour'd my goods !

VI. 2. And I would hurl thee '<sup>7</sup>  
Into the barathrum.

VI. 1. And I would seize  
A bill to cut thy larynx out withal,  
By which my little loaves thou hast gulp'd down.  
But I will go for Cleon, who this day 590  
Will cite him, and unfold these crimes of his.

BAC. In a most wretched manner may I perish,  
But I love Xanthias.

XAN. Well I know thy mind—  
No more. A Hercules I'd ne'er become.

BAC. Nay—say not so my petted Xanthias.

XAN. But how should I, a mortal and a slave,  
Become Alcmena's son ?

BAC. I know that thou  
Art rous'd to anger, and that justly too.  
And should'st thou beat me, I could not gainsay 't ;  
But if in time to come I e'er despoil thee, 600  
Most wretchedly may I with wife and children  
Be rooted up, and blear-ey'd Archedemus <sup>2</sup>.

XAN. The oath I close with, and upon these terms  
Assume the dress.

CHO. It is thy business now <sup>3</sup>,  
Since thou the habit hast resumed once more,  
Which from the first thou hadst, to manifest  
A youthful port and dreadful look again,

<sup>7</sup> This was a frightful precipice at Athens, called likewise ὄρυγμα, into which criminals condemned to death were usually thrown.

<sup>2</sup> He received the surname of ὁ Γλάμων, on account of some defect in his eyes. He was mentioned before, at v. 439, on which passage see the note.

<sup>3</sup> Here begins the fifth scene of the second act, according to the common arrangement. This is the antistrophe which answers to the strophe commencing at v. 545—ταῦτα μὲν πρὸς ἀνδρὸς ἴστι νοῦν ἔχοντος καὶ φρένας



Mindful of the divinity, to whom  
 Thou bear'st resemblance—but if thou art caught  
 Doting and uttering some effeminacy, 610  
 Thou must take up thy burdens once again.

XAN. O friends, not badly ye advise, but I  
 Was just now thinking the same thing myself;  
 For well I know that if there be aught good,  
 He will again attempt to take it from me.  
 Yet will I show myself of manly spirit,  
 And look like one who swallows marjoram<sup>b</sup>.  
 The needful time it seems is come, for now  
 I hear the portal creak.

### ACT III. SCENE I.

*Enter ÆACUS with his train.*

ÆA. Bind this dog-stealer  
 Quickly for punishment—despatch.

BAC. O'er some one<sup>c</sup>  
 Mischief impends.

XAN. Will you not to the dogs? 621  
 Approach not.

ÆA. Ha, dost thou resist? Come hither,  
 Ditylas, Sceblias, and Pardocas<sup>d</sup>,  
 And fight this man.

BAC. Is't not a monstrous thing  
 That he who steals another's property,  
 Should be himself the beater?

XAN. Past expression.

BAC. Wicked indeed, and dreadful.

XAN. Nay, by Jove,  
 If e'er I have come hither, may I die,

<sup>b</sup> βλέποντ' ὀρίγανον. This expression is similar to the βλέπειν δριμύ· βλέπειν νάπο· βλέπειν κάρδαμα, in other plays. The French translator renders the words, *en état de flairer l'origan sans froncer le sourcil*; and adds in a note, "Pro-verbe qui se dit de ceux qui ne s'épouvantent de rien."

<sup>c</sup> ἤκει τῷ (τινὶ) κακόν. i. e. to Xanthias, *huic homini*. See v. 563.

<sup>d</sup> Some imagine that Aristophanes, for the sake of ridicule, has here selected the most barbarous of Thracian appellatives. But they are probably altogether fictitious; slaves in Greece being commonly of Thracian origin.

Or of your goods stol'n aught that's worth a hair;  
 And I will act by thee a noble part— 630  
 For take this slave, and question him by torture,  
 And if thou should'st detect me doing wrong,  
 Then lead me forth to death.

ÆA. And in what way  
 Shall I examine him?

XAN. In every way\*—  
 Binding him to a staircase, hanging him,  
 Scourging with whip made of hogs' bristles, flaying,  
 By torturing, by pouring vinegar  
 Under his nose, by placing bricks upon him,  
 And every other way; but beat him not<sup>f</sup>  
 With garlic, or the new and wild green leek. 640.

ÆA. Thy speech is fair, and if I maim your boy,  
 The compensation money shall be paid you.

XAN. Not to me, truly; therefore take him off,  
 And question him.

ÆA. Nay, here; that he may speak  
 Before your face—lay down thy vessels quickly,  
 And take good heed thou tell no lie to us.

BAC. I do forewarn you not to torture me,  
 Who am immortal—if ye heed me not,  
 The fault's your own.

ÆA. What say'st thou?

BAC. That I am  
 Immortal, Bacchus, son of Jupiter, 650  
 And this man but a slave.

ÆA. Hearest thou this?

XAN. I do; and he the rather should be flogg'd,  
 For if he is a god he will not feel it.

\* The various modes of torture here proposed by Xanthias for the slaves to undergo, are calculated to give a terrible picture of the state of domestic manners among the Athenians, which permitted and enjoined masters to give up their slaves to undergo the question in all its torturing forms, in order to clear themselves from suspicion; on condition, however, that if he were unjustly questioned, the owner of the injured slave might receive compensation. (See Bp. Porteus on the beneficial effects of Christianity, sect. iii.)

<sup>f</sup> Meaning that he was to be severely beaten and tortured, but not with leeks and onions merely like boys in sport.

BAC. Why then, since thou too call'st thyself a god,  
Art thou not beat with the same strokes as I?

XAN. Just is the speech—and whichsoe'er of us  
Thou seest the first to weep or flinch when struck,  
Think him to be no god.

ÆA. It cannot be  
But thou art a brave man; for still thou tendest  
To what is right—then strip ye for the trial. 660

XAN. And how will you with fairness question us?

ÆA. With ease, by giving each a stroke in turn.

XAN. Thou sayest well; look if thou see me flinch.

ÆA. Now I have struck thee.

XAN. No, by Jupiter.

ÆA. Nor does it seem to me that thou hast felt it;  
But I will go and strike the other.

BAC. When?

ÆA. In truth I've struck.

BAC. Then wherefore sneez'd I not?<sup>8</sup>

ÆA. I cannot tell; but I'll try him again.

XAN. Will you not then be quick?—Iattatai!

ÆA. Wherefore Iattatai?—art thou in pain? 670

XAN. Not so, by Jove; but I was thinking on  
The time when in the Diomæan tribe  
The feasts of Hercules are celebrated.

ÆA. The pious man! we must go back again.

BAC. Alas, alas!

ÆA. What is it?

BAC. I see horsemen.

ÆA. What makes thee weep, then?

BAC. 'Tis the smell of onions.

ÆA. What, don't you care for it?

BAC. Not I, at all.

ÆA. To this man then we must proceed again.

XAN. Oh me!

<sup>8</sup> Sneezing was reckoned by the ancients among good or bad omens. The Greeks had a deity named Πραμύδης, and mentioned by Xenophon in the *Anabasis*; Theocritus in the *Epithalamium of Helen*, v. 16; and Homer (*Od. P.* 545), where Penelope draws a fatal augury for the suitors from the loud and continued sternutations of Telemachus.

ÆA. What is't that ails thee?

XAN. Take the thorn out.  
[*holding up his foot.*]

ÆA. What is the matter? Go we back again. 680

BAC. "Apollo, who at Delos dwell'st, or Pytho<sup>h</sup>."

XAN. He suffers pain—did you not hear?

BAC. Not I.

"Twas only an iambic of Hipponax<sup>i</sup>,  
Which I recall'd to mind.

XAN. Thou doest nothing  
But maul his flanks.

ÆA. 'Tis so by Jupiter—  
Now then present the stomach.

BAC. Neptune—

XAN. Some one  
Cries out in pain.

BAC. "Thou who th' Ægæan rocks  
Holdest in sway, or azure ocean's depths."

ÆA. I cannot learn, by Ceres, of you twain,  
Which is the god; but enter—for the master 690  
Himself and Proserpine will recognise,  
Since they are gods themselves.

BAC. Thou sayest well;  
But this I could have wish'd that thou hadst done  
Before the blows had been inflicted on me. [*Exeunt.*]

CHO. Muse of the sacred choirs advance<sup>k</sup>,  
Delighting in our song and dance;  
Survey the peopled crowds where sit  
Innumerable tribes of wit;

<sup>h</sup> He invokes the Delian god, in the words of an ancient poet, thus endeavouring to beguile or to conceal his sense of pain from the blows which Æacus inflicts upon him.

<sup>i</sup> His bodily sufferings here cause him a lapse of memory—as the Scholiast informs us that the line quoted by Bacchus is from Avianias, and not Hipponax, as are the two consequent verses also, which he quotes.

<sup>k</sup> According to the Scholiast, this is a parabasis having but four parts of that free address to the spectators—the ode, the epirrhema, the antode, and the antepirrhema. There is much poetical beauty in the opening chorus, as well as a patriotic plainness in the advice which Aristophanes afterwards gives to his fellow-citizens, mingled with much sarcastic irony.

Ambitious thoughts their noble soul  
 Loftier than Cleophon's control<sup>1</sup>, 700  
 He whose loquacious lips resound  
 With Thracian swallow's direful sound<sup>m</sup>;  
 She who is wont to fix her seat  
 Within the barbarous leave's retreat,  
 And with her lamentable wail  
 Mourns the devoted nightingale,  
 That he the doom of death must share,  
 Tho' equal lots the sentence bear.

S.-C. 'Tis just the sacred Chorus should exhort  
 And teach what may be useful to the state. 710  
 First then we think it right to equalise  
 The citizens, and take away their fears;  
 And if by arts of Phrynichus deceiv'd,  
 Any hath err'd, I say that it is right  
 That they should be allowed to plead their cause  
 And purge their former sins—then I declare  
 That no one in the city should be mark'd  
 With infamy, for 'tis a shame that those  
 Who in a naval fight have once engaged,  
 Should straight become Plateæans, lords from slaves<sup>n</sup>.  
 Not that I can deny this to be well, 721  
 But praise it, for this is the only thing

<sup>1</sup> He was an Athenian general, who bore the character of a turbulent demagogue, against whom Plato wrote a comic drama, called by his name. He is supposed to be described by Euripides (*Orestes*, 892, etc.) under the title of *the Argive*—

————— καπὶ τῷδ' ἀνίσταται  
 ἀνὴρ τις ἀθυρόγλωστος, ἰσχύων θράσει·

Indeed it is evident from the whole of that striking description, that some particular person then living was intended by the poet.

<sup>m</sup> This is an allusion to the mother of the cheese-manufacturer, Cleophon, who was herself a Thracian. The *equal lots* mentioned in v. 708, refer to the well-known principle of the Athenian law, which absolved the suspected culprit in case of an equality of votes, as in the judgment of *Orestes*.—*κὰν ἴσαι γένωνται* (αἱ ψῆφοι δηλονότι. Schol.)

<sup>n</sup> From this passage it appears that such slaves as had engaged in the sea-fight at Arginusæ had their liberty restored to them, and were enrolled among the number of Athenian citizens, as the Plateæans had been many years before. This is the subject of the ironical commendation of Aristophanes.

Ye have done wisely—'tis moreover fit,  
 That ye pass by this single crime in those  
 Who beg the boon of you, and who full oft  
 Have, like their fathers, fought with you by sea,  
 And are of kindred race; but O, most wise  
 By nature, let us lay aside our rage,  
 And willingly admit to kindred all,  
 Restored to honour, to be citizens, 730  
 Whoever shares with us in naval fight.  
 But if in this respect we swell with pride,  
 And of the freedom make so much ado,  
 Being ourselves embosom'd in the wave<sup>o</sup>.  
 We shall not seem hereafter to be wise.

CHO. If I am able well to scan  
 The disposition of a man,  
 The little Cligenes whose shape<sup>p</sup>  
 Resembles the molesting ape;  
 No long time hence shall mourn our wrath, 740  
 The worst of those who keep the bath;  
 Who the false nitrous dust are worth,  
 Mix'd ashes and Cimolian earth.  
 And knowing this, peace ne'er can find  
 A harbour in his fearful mind;  
 Stript of his clothes lest he abide  
 Without a staff his steps to guide.

S.-C. Often to us the state appears to act<sup>q</sup>

<sup>o</sup> καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις. This line, as the Scholiast informs us, is taken from Æschylus, and supposes a comparison between the republic harassed by the reverses and evil accidents sustained in the Peloponnesian war, and a ship fluctuating on the bosom of the deep.

<sup>p</sup> The Scholiast informs us that the bath keeper who is here so severely satirized, was a rich political character of that time, but a stranger and barbarian, a flatterer of the people, such an one as our poet afterwards calls δημοπίθηκον (v. 1083.) This use of the *false nitrous dust* shows his dishonest nature. The *Cimolian earth* mentioned in the next line, was a sort of chalk, gathered on the shore of Cimolas, one of the Cyclades—hodie Kimoli. The keepers of bagnios were held in very slight repute at Athens, and are ranked by our poet with the dregs of the people; (see Iπ. 1400.)—πόρναισι καὶ βαλανεῦσι διακεκραγέναι.

<sup>q</sup> The Chorus here compares the good and honest citizens with the excellent state of the ancient coin, before it had been debased under the archonship of Anti-genes, the year previous to the appearance of the Frogs, by the mixture of brass with the gold of the old Athenian didrachm, or stater.

Towards the fair and honest citizens  
 As with the ancient coin and recent gold ; 750  
 For these, howe'er they be quite unalloy'd,  
 But as it seems the fairest of all coins,  
 Such as alone are rightly struck and prov'd',  
 With Grecians and barbarians every where,  
 We make no use of; but these wretched brass  
 Struck yesterday with the most vile of marks.  
 So of the citizens, those whom we know  
 To be well born, wise, just, and honest men,  
 Brought up in the Palæstra, dance and song,  
 We drive away; but use for everything 760  
 The brazen, strange, red-haired, and wicked, sprung'  
 From evil ancestors, those newly come,  
 Whom formerly the state would scarce have us'd  
 As victims—but now, O insensate men',  
 With alter'd customs, use the good once more.  
 For then success will to your praise redound,  
 And should ye fall, 'tis from a worthy tree";  
 Hence all your sufferings, so the wise will think.

' *μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνισμένοις.* As the Greeks used the term χρυσὸν or ἄργυρον κόπτειν for striking gold or silver coin, the Romans said *aurum, argentum, cudere, percutere, ferire*: and the latter had their III VIRI monetales, and caused the coins of the Augustan age to be stamped with the letters A. A. A. F. F.—*auro, are, argento, flando, feriundo*. It is doubted by some whether the Athenians made use of gold coin at this time; but the words of Aristophanes appear to me decidedly affirmative of this proposition.

' The word *πυρρῆαις* in this line, is interpreted by the Scholiast to mean *a red-haired slave*, as *Xanthias* denoted one of yellow or tawny locks. Some were named from their country, as *Cario, Syrus, Syra, Thratta*—others from their office, *Drome, Sosias*.

' *φαρμακοῖσιν.* Bergler quotes a fragment of Eupolis, containing part of a parabasis, ap. Stobæum, Floril. (p. 163.), the last line of which our poet seems here to have imitated—

*στρατευόμεσθ' αἰρούμενοι ΚΑΘΑΡΜΑΤΑ στρατηγούς:*

which Grotius renders *præficimus bello et copiis homines piaculares*.

' According to the proverb quoted by the Scholiast, applied to those who wish to be unhappy with a good grace—

*ἐπ' ἀξίου γοῦν τοῦ ξύλου κὰν ἀπάγξασθαι.*

Brunck compares this line with those of *Nicias* in the *Knights* (v. 80.)—

*Κράτιστον οὖν νῶν ἀποθανεῖν ἀλλὰ σκόπει  
 ὅπως ἂν ἀποθάνοιμεν ἀνδρικώτατα.*

## ACT IV. SCENE I.

ÆACUS, XANTHIAS, *a* SLAVE.

ÆA. By Jove, the saviour, a brave man's thy master.

XAN. How should he not be brave, who only knows 770  
To drink and love?ÆA. But that he struck thee not  
For that thou wast convicted openly  
Of lording it in word, in deed a slave.

XAN. He would have rued it.

ÆA. Thou hast acted there  
A slavish part, which I rejoice to do.

XAN. Rejoicest thou, I pray?

ÆA. Yes, and appear  
To be a witness of the mysteries,  
Where I can secretly malign my lord.XAN. And what when thou go'st grumbling out of doors  
With numerous strokes receiv'd?

ÆA. Then too I'm joyful.

XAN. And when thou'rt curious?

ÆA. By Jupiter, 781  
I know of nothing that delights me more.XAN. O gentilitial Jove! and eavesdropping<sup>\*</sup>  
Whate'er thy masters say?

ÆA. I'm more than mad.

XAN. And when you blab to others out of doors?

ÆA. What I? By Jove, but then I'm ecstatis'd.

XAN. Phœbus Apollo, give me thy right hand;  
And let me kiss thee; and do thou the same,  
And, by our fellow villain Jove, declare  
What is this row within, this noise and railing? 790

ÆA. 'Tis of Euripides and Æschylus,

XAN. Ha!

<sup>\*</sup> 'Ομόγνυι Ζεῦ! The Greeks invoked this deity by a variety of names—suppliants called him ἱκέσιον Δία those who dwelt together, 'Εφέστιον those who were enrolled in the same rank, 'Ετραπέϊον strangers, 'Ξένιον by relations of the same blood he was invoked as 'Ομόγνυις. The French translator renders the words *O par le cousin Jupiter!*



ÆA. There's begun a stir, a mighty stir,  
Among the dead, with parties running high.

XAN. Wherefore?

ÆA. There is a law establish'd here  
That he who 'mong his fellows most excels  
In arts reputed great and elegant,  
Should in the Prytanéum take his meals,  
And sit next Pluto's throne.

XAN. I understand.

ÆA. Until another come more skill'd in art  
Than he, and then he must perforce give place. 800

XAN. And why then has this troubled Æschylus?

ÆA. He was possessor of the tragic throne,  
As in that art the chiefest.

XAN. And who now?

ÆA. Soon as Euripides came down, he show'd  
A specimen of his dexterity  
To such as pilfer'd garments and cutpurses,  
To parricides and breakers through of walls,  
Whose number is immense in Hades. They,  
His special-pleading speeches having heard,  
His twists and turnings, doted madly on him, 810  
Calling him wisest—thereupon he rose  
And seiz'd the throne where Æschylus once sat.

XAN. And was not pelted?

ÆA. Nay, by Jupiter;  
But with a shout the populace demanded  
That they should make a judgment, which was more  
Instructed in the art.

XAN. The crowd of rascals!

ÆA. By Jove, with such a cry as reach'd to heaven.

XAN. And had not Æschylus some partizans?

ÆA. Small is the number of the good, as here.

XAN. And what is Pluto then about to do? 820

ÆA. Straightway to have a trial and decision  
Of art between them.

XAN. How then was it not  
That Sophocles obtain'd the throne instead?

ÆA. Not he, indeed; but he kiss'd Æschylus

When he came down, and seiz'd by the right hand,  
 While he retreating left the throne to him.  
 Intending now, so says Clidemides<sup>7</sup>,  
 To sit him down and watch the present fight.  
 And if the palm to Æschylus be given,  
 He would remain contented in his place ;  
 If not, he would, for excellence in art,  
 Enter the lists against Euripides.

830

XAN. Will it come off then ?

ÆA. Yea, by Jove, it will,  
 A short time hence. And truly here will be  
 A dire commotion ; for, besides, the art  
 Of music in the balance will be weighed.

XAN. But what ? will they prove tragedy by weight<sup>8</sup> ?

ÆA. And canons too they'll bring to measure verses,  
 And fashion well compacted squares like bricks,  
 Diameter and wedge—for word by word  
 Euripides declares that he will test  
 The tragedies.

840

XAN. I think that Æschylus  
 Hardly bears this.

ÆA. He stoops, and downward bends  
 A stern regard.

XAN. And who shall be the judge ?

ÆA. That was the difficulty ; for they found  
 A lack of wise men there ; since Æschylus  
 Did not agree with the Athenian taste.

XAN. Perchance he thought that many were wall-breakers.

ÆA. He judg'd them all too trifling to discern  
 Poetic qualities—so then they charg'd  
 Thy master to decide, as skill'd i' th' art.

850

<sup>7</sup> The Scholiast informs us, that according to Callistratus, Clidemides was the son of Sophocles ; while Apollonius affirms that he was the actor whom he usually employed in bringing his tragedies upon the stage.

<sup>8</sup> The original word here (*μειαγωγήσουσι*) has occasioned much learned debate among the lexicographers and commentators. The explanation given in the Scholia appears the most probable and best suited to the passage, *ζυγοστατήσουσι*. Photius, in his lexicon, says, *μειαγωγήσαι θῦσαι μείον γὰρ ἐστὶ τὸ ἱερὸν τοῦ θύμενον, ἐπειδὴν εἰς τοὺς φράτορας τοὺς παῖδας εἰσάγουσι*.

But let us enter in—for when our lords <sup>a</sup>  
Are earnestly employ'd, we've tears at hand.

CHORUS (*in imitation of Æschylus*).

Tremendous rage will soon possess the soul <sup>b</sup>  
Of the high-sounding bard; whene'er his eye  
The sharp-tongu'd rival's whetted teeth shall spy,  
With madness will it roll.  
Of crested speech, swift contests will arise,  
Parings of deeds that near the axle clash,  
As man from man ingenious seeks to dash 860  
Words of equestrian size.  
On his broad neck bristles the self-comb'd hair;  
And with dire brow contracted forth he sends  
His wedged speech, like one who timber rends,  
Breath'd with gigantic air.  
Then the formatic epic-weighting tongue  
Curl'd lightly round, shaking the envious rein,  
Shall split those words which with pulmonic pain  
Were by the poet sung. [*i. e. Æschylus.*]

<sup>a</sup> i. e. Pluto and Bacchus.

<sup>b</sup> This extraordinary chorus, composed in the sesquipedalian style of Æschylus, is full of the most severe irony directed against Euripides, the constant theme of our poet's satire. It is a composition which I think of all the poets with whom we are acquainted, could only have proceeded from Aristophanes. The expression in v. 817 of the original—

ἰππολόφων τὲ λόγων κορυθαίολα νείκη,

is compared by Bergler with v. 922; below

ῥήματ' ἂν βόεια δώδεκ' εἶπεν,

ὄφρ' ἔχοντα καὶ λόφους,

with v. 818—

σκινδαλάμων τε παραζόνια,

a metaphor borrowed from the chariot race, v. 880—

ῥήματα καὶ παραπρίσματ' ἐπῶν.

Compare also v. 927—

ῥήμαθ' ἰππόκρημνα.

The diction is of such a nature that it is almost impossible to do justice in any other language to the uncommon expressions made use of by Aristophanes. On the word φρενοτέκτονος (v. 819.), applied to Æschylus, and intended I conceive as an encomium on his original genius, Spanheim remarks the fondness of that eminent poet for words compounded with φρήν scil. φρενοδαλῖς, φρενομανῆς, φρενοπληγῆς, φρενοπλήκτος, φρενώλης.

## ACT V. SCENE I.

BACCHUS, ÆSCHYLUS, EURIPIDES, CHORUS.

EUR. I ne'er could yield the throne—suggest it not, 870  
For I declare myself this man's superior  
In art.

BAC. Why are you silent, Æschylus?  
Thou comprehend'st his speech.

EUR. He first puts on  
A look of silent gravity, as when  
He utter'd monsters in his tragedies.

BAC. My friend, speak not so very boastfully.

EUR. I've known this man, and long consider'd him  
A savage, contumacious speaking fellow;  
Having a mouth unrein'd with door unclos'd,  
In words bombastic not to be out-talk'd. 880

ÆSC. Is't so, thou son of a field deity?  
Dost taunt me thus, thou trifle-gathering prater?  
Thou beggar-making patcher up of rags?  
But thou shalt not speak with impunity  
Again.

BAC. Cease, Æschylus, nor heat thyself  
With rage.

ÆSC. I will not cease before I've shown  
What sort of man this cripple maker is,  
Who mouths so fiercely.

BAC. Bring a black lamb, boys<sup>d</sup>,

<sup>c</sup> This line contains an allusion to the parentage of Euripides, whose mother gained her living by the sale of pot-herbs. It is also, according to the Scholiast, a parody on a verse of that poet—

ἀληθεις, ὦ παῖ τῆς θαλασσίας θεοῦ.

The contest of ready recrimination that ensues between him and Æschylus, must have been a source of infinite diversion to an Athenian audience, who would highly relish the verbose length of such compounds as κομποφακελοῤῥήμονα, στωμυλιο-συλλεκτάδη, ῥακιοσυῤῥαπτάδη, applied *ore rotundo* by the latter to the tragic style and character of his great rival.

<sup>d</sup> Aristophanes here compares the vast movements in these poets with the breaking out of impetuous winds, and alludes to the well-known custom of the an-

For to burst forth the whirlwind is prepar'd.

Æsc. O gatherer up of Cretan monodies\*, 890  
And bringer of unholy marriages  
Into the tragic art.

Bac. Restrain thyself,  
O greatly honour'd Æschylus; and thou,  
O wretch, Euripides, hence from the hail,  
Lest with a mighty word he strike thy temples,  
And in his rage dash out thy Telephus.  
Thou Æschylus, not in an angry mood,  
But mildly argue, and be argued with;  
For 'tis not proper, that poetic men  
Should at each other rail like bakers' wives. 900  
But straight thou cracklest like ignited oak.

Eur. I'm ready, and refuse not to bite first,  
Or to be bitten, if he think it good,  
Contending on the diction, melody,  
And nerves of tragedy; nay, and by Jove,  
The Peleus, Æolus, and Meleager,  
And e'en the Telephus.

Bac. Then thou, what is't  
That thou intend'st to do—speak Æschylus.

Æsc. I have determined not to quarrel here,  
For ours is not an equal strife.

Bac. How so? 910

Æsc. Because my poetry hath not expir'd  
With me, but his expired with him; and so  
He'll have the wherewithal to speak;—but since  
It seemeth right to you, I must submit.

cients, who sacrificed a black lamb to the tempest, here called *ρυφῶς*. So Virgil (*Æn.* iii. 120.)—

*Nigram Hiemi pecudem, Zephyris felicibus albam.*

\* Some, as the Scholiast says, imagine that the drama of Icarus, the son of Minos, king of Crete, is here alluded to—Apollonius supposes that Æropé was intended—others refer it to Canace and Macareus, in the tragedy of Æolus—Timarchides to the amour of Pasiphae with the bull—Bergler coincides in opinion with another of the Scholiasts, that Phædra, daughter of Minos and Pasiphae, is glanced at; and this is the more probable, as she sings a monody beginning at v. 198. of the *Hippolytus* of Euripides—

*αἶρετέ μου δέμας ὀρθοῦ τε κάρα, κ. τ. λ.*

BAC. Let some one go and bring me frankincense  
And fire, that I may pray before the contest  
To judge their cause with all poetic skill;  
And to the Muses chant some hallow'd strain.

CHO. Daughters of Jupiter, ye virgins nine,  
Chaste muses, who o'er subtly speaking minds, 920  
Intelligent of sentence-framing men,  
Cast a presiding glance, when they contend  
In strife of contradiction versatile,  
Come to survey the energy of two  
Most powerful mouths: give diction and word-dust<sup>f</sup>,  
For now this strife of wisdom comes to proof.

BAC. Some prayer too offer ye before you speak.

ÆSC. Ceres, who nourishest my intellect<sup>g</sup>,  
May I be worthy of thy mysteries!

BAC. And thou lay on the frankincense. [to Euripides.

EUR. 'Tis well. 930

For there are other gods to whom I pray.

BAC. Have you some private ones of a new mark<sup>h</sup>?

EUR. Most certainly.

BAC. Go then and supplicate  
Your own peculiar gods.

EUR. Æther, my food<sup>i</sup>,  
And the tongue's hinge, intelligence, and ye,  
Nostrils olfactory, grant that I may  
Rightly refute the words which I attack.

CHO. And we desire some speech harmonious

<sup>f</sup> By the former of these Æschylus is intended, as the latter contemptuously designates the style of Euripides.

<sup>g</sup> Æschylus invokes Ceres, being himself a native of Eleusis, where the mysteries of that goddess were celebrated.

<sup>h</sup> This, and the preceding verse, contain a sly inuendo at Euripides, a studious imitator of Socrates, the chief article of whose impeachment, according to Plato and Xenophon, was ὅτι καινὰ εἰσήγαγε δαιμόνια. The words κόμμα καινὸν allude to coins stamped with a new impression.

<sup>i</sup> Αἰθήρ, ἰμὸν βόσκημα. Thus the clouds, whom Socrates pretends to esteem in the place of goddesses, are said to nourish the Sophists (Nubes, 330.)—

πλείστους αὐται βόσκουσι σοφιστάς

and in v. 422. of the same play, he speaks of *chaos*, *the clouds*, and *the tongue*, as a sort of trinal divinity.

To hear from men of wisdom, fitting contest<sup>k</sup>.  
 For savage is their tongue, and both their spirits 940  
 Not cowardly, nor minds immovable.  
 Wherefore 'tis just that we expect the one  
 To utter something witty and polite;  
 The other rushing on with words pluck'd up  
 Even from the roots, to scatter many a turn  
 Of volubility and phrase verbose.

BAC. But you must speak with all celerity,  
 And so that ye contend in polish'd style,  
 Not feign'd, nor what another might employ.

EUR. I of myself, and my capacity 950  
 Poetical, will last of all dilate.  
 And first, I will convict this man of being  
 A boaster and a cheat—as by what arts  
 He cheated the spectators, having found them  
 Fools nurtur'd in the school of Phrynichus<sup>l</sup>.  
 For first he introduced upon the stage  
 A certain veiled personage, Achilles,  
 Or Niobe, not having shown the face,  
 Mere tragic mutes, not muttering a word.

BAC. By Jupiter, not one.

EUR. Still would the chorus 960

<sup>k</sup> I have here adopted Hotibius' ingenious conjectural emendation, *ἑμμίλειαν ἐπιτήδειαν*, instead of the common reading, *ἐπὶ τῇ δαίτῳ ὁδόν*, although that is defended at length and with much erudition by Spanheim.

<sup>l</sup> Euripides here objects to Æschylus that he deceived the spectators of his dramas, by a foolish tragedy of Phrynichus, from whose Phœnissæ Glaucus says that the Persæ of Æschylus was imitated. See the beginning of the Greek argument to the latter tragedy, of which the first line is borrowed almost verbatim from Phrynichus, although the tragic delusion, or *ἀπάτη*, is not to be regarded as a fault, but a subject of praise in a poet. His next objection is, that Æschylus brought upon the stage two veiled personages, Achilles and Niobe, the former in his tragedy of the Phrygians, or *The Ransom of Hector*, the latter in his play of that name. (Schol.) The Greek author of the life of Æschylus also says, that this celebrated tragic poet was satirized by Aristophanes on account of the affected gravity of his characters; for that his Niobe sits veiled at the tomb of her children and utters no sound until *the third part* of the tragedy—(*εἰς τρίτου μέρους*), according to the very ingenious emendation of P. Victorius, instead of the common *εἰς τρίτης ἡμέρας*. Such a mute personage is in the next line called *πρόσχημα*, a title which, according to Josephus, was metaphorically given to Hyrcanus, surnamed John, son of Simon, the Maccabee, and the nominal king of the Jews.

Shout forth in order chains of melody  
Fourfold—while they were silent.

BAC. But that silence  
Delighted me no less than modern praters.

EUR. For thou wast foolish—be assur'd of that.

BAC. I think so too; but wherefore did he thus?

EUR. From ostentation; that the spectator  
Might sit expecting Niobe to speak:  
Meanwhile the piece went on.

BAC. The thorough villain!  
How I've been taken in by him! wherefore 970  
[to *Æschylus*.

Dost stretch thyself, and yawn impatiently?

EUR. Because I am refuting him—and then,  
Soon as he'd utter'd these impertinences,  
And now the drama was about half done,  
He'd spout aloud some twelve bombastic words,  
Dark brow'd and crested, like tremendous bugbears,  
Unknown to the spectators.

ÆSC. Wretched me!

BAC. Be silent.

EUR. Yet he would speak nothing plain.

BAC. Grind not thy teeth [to *Æschylus*].

EUR. But either he would talk of  
Scamanders, ditches, or of brazen gryphons  
Sculptur'd on shields, and lofty-sounding words, 980  
Whose meaning could not easily be guess'd.

BAC. I, by the gods, have watch'd night-long to see  
What sort of bird is this equestrian cock<sup>m</sup>  
With auburn wings.

ÆSC. How ignorant art thou!  
'Twas painted as a sign upon the ships.

<sup>m</sup> τὸν ξουθὸν ἱππαλεκτρύονα. The Scholiast says, that by this word a sea animal is in truth denoted, whereas in a note on the Birds (v. 801.) it is called ὁ ἐν τοῖς ὄρνισι τιμιώτερος. It is mentioned by *Æschylus* in a fragment of the *Myrmidons* (ix. apud Butler). It may mean nothing more than a huge cock, according to the interpretation of Hesychius. Photius says it was a gryphon. To this animal Aristophanes compares Eryxis, son of Philoxenus, on account of his shapeless figure.



BAC. But I imagin'd it to be Eryxis,  
Son of Philoxenus.

EUR. Then was there need  
To make a cock in tragedies?

ÆSC. And thou,  
O hated by the gods, what things were they,  
Which thou were wont to make?

EUR. Not winged horses,  
By Jupiter, nor goat stags, such as thou, 991  
Like paintings on the Median tapestry<sup>a</sup>.  
But as from thee I first received the art,  
Swelling with boastful pomp and heavy words,  
I par'd it straight and took away its substance,  
With little words, and walking dialogues,  
And white beet mingled straining from the books  
A juice of pleasant sayings—then I fed him  
With monodies, mixing Cephisophon<sup>o</sup>;  
Then I employ'd myself not in chance trifles, 1000  
Nor mingled whatsoe'er I lighted on;  
But he that first came forth upon the stage,  
Straightway announc'd the nature of my plot.

BAC. And that, by Jove, was better than thine own.

EUR. Then from the earliest verses I allow'd  
No idle person; but the woman spoke,  
The slave no less, the master, and the maid,  
And the old crone.

ÆSC. Then should'st thou not have died  
For this thy daring?

EUR. By Apollo, no;  
For this my act was democratical<sup>p</sup>. 1010

<sup>a</sup> Hence we gather, as Kuster observes, that the Persian or Babylonian hangings were adorned, or rather disfigured, by various representations of monstrous animals; (compare Plautus, *Stic.* ii. ii. 54, *Babylonica peristromata*; Martial. *Epig.* viii. 28, who ascribes such works to the needle of Semiramis).

<sup>o</sup> He is thought to have assisted Euripides in the composition of his plays; (see below, v. 1448, 9.) In the last of the five epistles ascribed to Euripides, and which is addressed to Cephisophon, he professes utterly to disregard the babblings of Aristophanes (*τῶν Ἀριστοφάνους φληναφημάτων*) uttered against his tragedies.

<sup>p</sup> Spanheim well remarks, that it has a very pleasant effect to find Euripides

**BAC.** This theme pass by, my friend ; for this dispute  
At least is not of fairest issue to thee.

**EUR.** Then I have taught these supple orators.—

**Æsc.** I know you have; but ere thou taughtest them,  
Thou in the middle should'st have burst asunder.

**EUR.** The use of subtle canons, quirks of works,  
To think, perceive, to comprehend, turn, love,  
To machinate, suspect the coming ill,  
And form all manner of contrivances.

**Æsc.** I know you have.

EUR. And introducing facts 1020  
Of a domestic kind, such as we use,  
And live among; on this account I might  
Have been reprov'd, since their proud consciousness  
My art had reprehended; for I utter'd  
No pompous boasts, nor drew them from their senses;  
Nor struck them with amazement; feigning Cyni,  
And Memnons with the bells dependent from  
Their horses' trappings; thou shalt know besides,  
Both who were his disciples, and who mine.  
His were Phormisius, and Megænetus<sup>9</sup>  
The slave, with trumpet, spear, and beard set off,  
With grin sarcastic, like pine-bending Sinnis<sup>r</sup>. 1030  
Mine, Clitophon, and neat Theramenes.

**BAC.** Theramenes?—that cunning man, and shrewd

boasting of having adopted the levelling principle so far as to make all his personages utter the same kind of language, and thus claiming merit to himself for one of the chief blemishes of his plays. This was certainly to set at nought the dramatical principle so clearly laid down by Horace (ad Pis. 114.)—

**Intererit multum Davusne loquatur antheros,  
Maturusne senex, au adhuc florente juventâ  
Fervidus.**

¶ These were barbarous men of fearful and truculent aspect, who suffered their beard and hair to grow to an immense length. The former, according to Didymus, cited by the Scholiast, was a disciple of Æschylus.

This line affords a remarkable instance of the power of Aristophanes in framing compound epithets. The latter of these strange words, *σαρκασμοπιτυοκάμπται* is descriptive of the Attic robber, Sinnis slain by Theseus.—

———— magnis malè viribus usus,  
Qui poterat curvare trabes. (Ovid. Met. vii. 440).

In all things, who, if ever he should fall  
 Into misfortune, or be near to fall,  
 Slides out again, no Chian, but a Coan.

EUR. Thus have I shown these men the path to prudence ;  
 Having ingrafted on the tragic art  
 The powers of reasoning and consideration ; 1040  
 That they might know and thoroughly perceive  
 Both other things, and better regulate  
 Domestic matters, than they've done till now,  
 And speculating ask, " How's this ?—Where's that ?—  
 Who's taken it ?"

BAC. Just so, by all the gods ;  
 Every Athenian, soon as he comes home,  
 Cries out to the domestics, and enquires,  
 " Where is the pot ?—Who eat the cankret's head ?—  
 The dish I only bought last year, is gone.—  
 Where is the garlic we had yesterday ?— 1050  
 Who gnaw'd my olive ?" with most foolish face  
 Till then they sat, gaping Mammacuthi\*,  
 Or like Melitidæ.

CHO. " These things thou seest,  
 Valiant Achilles ;" what then wilt *thou* say  
 In answer ? but beware, lest rage transport thee  
 Beyond the olives ; for he hath against thee  
 Brought dreadful charges ; but beware, I say,  
 O generous man, lest thou in wrath reply.  
 Rather make use of thy contracted sails,  
 Catching the wind in their extremities, 1060  
 Then guide the vessel more and more, and watch  
 When thou hast got a smooth and placid gale.  
 But O, thou first of all the Greeks, to pile  
 Words of great import, and adorn the art

\* The Scholiast informs us that Mammacuthus and Melitides were Athenians, laughed at for their foolish simplicity and good nature ; the former of whom was satirized in a comedy of Plato's under that title. His words are, *Μαμμάκουθοι* (sic) *καὶ Μελιτίδης ἐπὶ μωρία διεβάλλοντο· Μελιτίδην δὲ τὸν εὐήθη, παρὰ τὸ μέλι.* Spanheim very probably conjectures that this was a national sobriquet imposed upon the Athenians, as our poet says (sq. 1260), *τῇ κεκηναίων πόλει*, speaking of Athens. *Μαμμάκυθος· μωρὸς καὶ τηθαλλαδοῦς* (Photius, Lex.)

Of tragedy, boldly thy torrent fling<sup>1</sup>.

Æsc. My bowels rage indignant at the conflict,  
If it be needful that I answer him.

But that he may not say I'm in a strait,  
Answer me, for what quality should we  
Admire a man who is poetical?

1070

EUR. For his dexterity and discipline;  
And that we make men better citizens.

Æsc. If therefore thou hast not done this, but hast  
From good and noble, render'd them most base,  
What wilt thou deem thy worthy punishment?

BAC. To perish—ask not him.

Æsc. Consider, then,  
What sort of men from me he had them first—  
If they were noble, and four cubits high,  
And not eschewing civil offices,  
Nor market hunting, subtle rogues, as now; 1080  
But breathing spear, lances, three crested helmets<sup>2</sup>,  
And greaves, and souls worthy a seven-fold shield.

BAC. In truth this evil grows; he'll kill me quite,  
With his enumeration of the helmets.

EUR. And by what process show'st thou them so noble?

BAC. Speak, Æschylus—nor be thus proud and stubborn.

Æsc. Making a drama full of Mars.

BAC. How nam'd?

Æsc. "The seven at Thebes," which every one who saw  
Burnt eager to be warlike.

BAC. This by thee  
Was badly done—for thou hast made the Thebans

<sup>1</sup> θαρρῶν τὸν κρουνὸν ἀφίει. So Juvenal, speaking of the impetuous eloquence of Demosthenes (Sat. x. 128.)—

———— quem mirabantur Athenæ  
Torrentem.

And at v. 9. of the same admirable satire—

———— torrens dicendi copia multis,  
Et sua mortifera est facundia.

<sup>2</sup> Compare Ovid. Met. xiii. 2.—

Surgit ad hos clypei Dominus septemplus, Ajax.

By θυμὸς ἱπταβοεῖους—in v. 1082, are meant souls like that of Ajax, i. e. heroic.

Readier for war, and therefore be thou beaten. 1091

Æsc. But you, too, might have exercis'd yourselves  
In that, yet had no inclination for it.

Then having given "The Persæ" after this,  
I taught them all to pant for victory  
Over their foes, that best and fairest deed.

BAC. In truth I joy'd Darius' death to hear\*,  
When straight the chorus beat their hands and cried,  
Iauoi!

Æsc.                These are poet's exercises.  
For think how useful are those noble bards. 1100  
Orpheus inform'd us of religious rites',  
And to abstain from slaughter—while Musæus  
Diseases' remedies, and oracles;  
Hesiod earth's labours, times of gathering fruits,  
And sowing seed; but Homer the divine,  
Whence gain'd he honour and renown, except  
By teaching honest arts, the ranks, great deeds,  
Armings of men?

BAC.                And yet he could not teach  
The most insipient Pantacles—for he\*,  
Leading the pomp of late, and having first 1110  
Put on his helmet, next would bind the crest.

Æsc. But many other brave men too—of whom  
Was Lamachus the hero—whence my mind,  
Having been kneaded, form'd the many deeds  
Of the Patroclus', lion-minded Teucers,  
To rouse each citizen to emulate  
Their prowess, when they heard the trumpet's call.  
But I, by Jupiter, have drawn no Phædras  
With their adulterous lives, nor Sthenobæas,

\* As the Chorus in the Persæ of Æschylus do not shout on hearing the death of Darius, but *ἔ, ἔ, ἰή, ἰή, ἀί, ἀί*, it is supposed by the Scholiast and others, that there were two dramas under this title, and that Aristophanes here refers to the one which has not come down to us.

† Compare Horace (ad Pis. 391.)—

Sylvestres homines sacer interpres Deorum,  
Cœdibus ac victu fædo deterruit Orpheus.

\* Some rude and foolish officer of the time, satirized also by Eupolis—*Παντακλῆς σκαῖος*.

Nor any amorous woman that I know.

1120

EUR. In truth, for nought of Venus was in thee.

Æsc. Nor be it—but on thee and thine may she<sup>a</sup>.

Sit with her constant weight; as she thyself  
Hath also struck.

BAC.

By Jove 'tis so indeed,

Since for those very crimes which thou hast feign'd  
'Gainst other's wives, thou art thyself now plagued.

EUR. And in what manner do my Sthenobæas<sup>b</sup>

Injure the state, O wretched of mankind?

Æsc. Because thou hast persuaded generous dames,

The wives of generous men, to swallow hemlock;

Reduc'd to shame thro' thy Bellerophons.

1131

EUR. Have I not put together the true tale

Concerning Phædra?

Æsc.

The true one, by Jove.

But it behoves a poet to conceal

And not bring forward, nor display the ill.

For as a master speaks to children, thus

Poets address th' adults, entirely then

That which is useful we are found to speak.

EUR. If then you talk to us of Lycabettus<sup>c</sup>,

And greatness of Parnassian mounts, is this

1140

To teach us lessons of utility,

Whom it behoves to speak in human phrase?

Æsc. But, O unhappy man, 'tis requisite

To utter words resembling mighty thoughts

And sentiments; moreover, it is right

That demigods should grander diction use.

<sup>a</sup> Alluding probably to the celebrated Chorus in the *Medea* (627, sq.)—

*Ἔρωτες ὑπὲρ μὲν ἄγαν*

*ἔλθοντες, οὐκ εὐδοξίαν, κ. τ. λ.*

<sup>b</sup> Sthenobæas, the wife of Prætus, king of Argos, is called Antæa by Homer, in the sixth *Iliad*, 155, who relates her history as connected with that of Bellerophon (155—202.) at great length.

<sup>c</sup> Lycabettus was a very high mountain of Attica, as well as Parnes, which appears to be intended here, and is not unfrequently confounded with Parnassus; see the *Acharnians*, v. 329, *ἄνθρακες Παρναύσσιοι*). The Scholiast, however, in this passage of the *Frogs*, understands the Phocian mount Parnassus; who remarks further, *ὅλον ῥήματα παραπλήσια ὄρεσιν*.

For they more splendid garments use than we,  
These, when I'd dress'd them nobly, thou hast spoil'd.

EUR. Wherein?

Æsc. First having rob'd the kings in rags,  
That to mankind they might seem miserable. 1150

EUR. In doing so have I committed aught  
Of wrong?

Æsc. 'Tis for this cause no rich man wishes  
To fit out triremes at his proper cost.  
But in his rags envelop'd, weeps and says  
He's poor.

BAC. Yes, and, by Ceres, underneath  
He wears a tunic woven from soft wool;  
And if he should by such a tale deceive,  
To the fish-market turns a longing look<sup>d</sup>.

Æsc. Then thou hast taught to exercise the art  
Of wordy prating, and rhetorical,  
Which empties the Palæstras, and instructs 1160  
Our chattering youths in base debauchery,  
Persuading those who dwell by the sea-shore,  
To contradict their masters; yet of old,  
When I was living, this alone they knew,  
To call for cakes, and bawl out "ruppappæ<sup>e</sup>."

BAC. Yes, by Apollo, and befoul the mouth  
Of him who row'd in an inferior rank<sup>f</sup>,  
And daub with filth his messmate, then purloin  
A cloak from some one, having disembark'd. 1170  
Now he disputes, nor drives on any longer,  
But hither sails and thither.

<sup>d</sup> παρὰ τοὺς ἰχθῦς ἀνέκνυσεν i. e. τὰ ἰχθυοπώλια. (Schol.) That is, he longs to become a hunter of market delicacies.

<sup>e</sup> The word μάζα, in this line, is interpreted by Hesychius to mean cakes mingled with water and oil—*Ruppappæ* is the shout of sailors pressing on their oars. ἐπίφθεγμα ναυτικόν, παρασκευαστικόν ἢ παρακελευσματικόν πωπηλασίας Schol. after Hesychius. τὸ ῥυππαπαί, also denotes the sailors themselves (*Wasps*, 904), from ῥύπος, dirt.

<sup>f</sup> τῷ θαλάμικι. In the Grecian galleys the θαλάμαξ, called likewise θαλάμιος and θαλαμακεὺς, was one of the third, or lowest rank of rowers, near the holes through which the oars passed, called θαλαμία. The middle rank were called ζυγῖται, and the upper θρανῖται.

Æsc.

With what ills

Is he not chargeable? Has not this man  
 Shown us procuresses, and such as breed  
 Within the temples?—in fraternal love<sup>s</sup>  
 Mingling, and saying that “life is not life.”  
 Then by these means our city’s full of scribes,  
 And of buffoons, who still delude the crowd  
 With apish tricks: and no one now is able<sup>b</sup>,  
 Through want of exercise, to bear a lamp. 1180

BAC. Not one, by Jove; for I’ve been almost kill’d  
 At the Panathenaic games with laughter,  
 When some slow fellow stoop’d as he ran on,  
 Pale, fat, outstripp’d, and making gestures strange;  
 And then the crowd, who haunt the Ceramicus  
 Within the gates, struck him upon the stomach,  
 Ribs, sides, posteriors, while in beaten plight  
 In terror, puffing out the lamp, he fled.

CHORUS. An action of exceeding might,  
 Great struggle and tremendous fight,  
 Comes on—’Twere then an arduous deed 1190  
 To judge how will the strife succeed;  
 When this man presses on with force,  
 And that can urge his backward course,  
 Pressing with firmness ’gainst his foe;  
 But deal not one continuous blow;

<sup>s</sup> These lines allude to the story of Canace and Maxareus, children of Æolus (see v. 850.), and the contradictory saying that *life is not life*, according to the Scholiast, is part of a fragment of the tragedy of Phryxus.—

τίς δ' οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ κατθανεῖν,  
 τὸ κατθανεῖν δὲ ζῆν.

The same commentator also alludes to the nurse’s pathetic speech in the *Hippolytus* (v. 191, sqq.)

<sup>b</sup> It was customary at Athens to appoint persons to bear lamps at the Promethean, Vulcanian, and Panathenæan games; and presidents of those festivals called *gymnasiarchs*. On these occasions they contended who could bear the torches of the greatest size in the course, and the contest was called *λαμπαδουχία*. There seems to be a peculiar propriety and beauty in the use of the word *ἀγυμνασία* in this passage, which exhibits in a very clear light the truly patriotic feelings by which Aristophanes was actuated in his censures of the corrupt manners of his time.



For there is many another way  
 To manage this sophistic fray,  
 And all the subjects of dispute  
 Both old and new, tell, urge, refute, 1200  
 And show your subtle wisdom's fruit.  
 But if 'tis this excites your fear,  
 That want of learning should appear,  
 Among your ranks, spectators, here,  
 Who such refinements cannot know,  
 Dread ye not this, for 'tis no longer so,  
 For they are practis'd in his book,  
 Each may for wisdom's maxims look.  
 Besides their natures ever keen,  
 Have with fresh vigour sharpen'd been: 1210  
 Fear nothing then, but all revise

For the spectators' sake, since they are wise.

EUR. And truly to thy prologues I'll advert;  
 That in the earliest part of tragedy  
 I may examine first this clever poet.  
 For in describing things he was not clear.

BAC. And which wilt thou examine?

EUR. Very many—  
 Recite me first that from the Orestea<sup>1</sup>.

BAC. Now silence, every man—speak Æschylus.

ÆSC. “O subterranean Mercury, whose eye<sup>2</sup> 1220  
 Views our paternal empire, at my prayer  
 Become thou a preserver and ally;  
 For to this land I come, and I return.”

BAC. Hast thou with these words any fault to find?

EUR. More than a dozen.

ÆSC. Yet the whole of these  
 Are only three<sup>1</sup>.

<sup>1</sup> This constituted a tetralogy consisting of three tragedies on the history of Orestes—the Agamemnon, Chœphoræ, and Eumenides, together with the Proteus, a satirical drama.

<sup>2</sup> Ἑρμῇ χθόνιε, πατρῷ ἐποπτεύων κράτη. This is the beginning of the Chœphoræ of Æschylus, preserved by Aristophanes, and restored in Stanley's edition; the prologue to which play is spoken by Orestes at the tomb of his father Agamemnon.

<sup>1</sup> This line, commonly attributed to Bacchus, is, I think, rightly given by J.

EUR. And every one of them  
Has twenty faults.

BAC. I charge thee, Æschylus,  
To hold thy tongue—if not, thou shalt appear  
More than in three iambs to be faulty.

ÆSC. To him must I be silent?

BAC. If at least 1230  
You would obey me.

EUR. For it is amazing  
How much he blunder'd from the very first.

ÆSC. Thou seest that thou art trifling.

BAC. But to me  
That matters not.

ÆSC. How say you that I err?

EUR. Again repeat the words from the beginning.

ÆSC. "O subterranean Mercury, whose eye  
Views our paternal empire."

EUR. Is not this  
Said by Orestes, at the sepulchre  
Of his dead father?

ÆSC. I affirm nought else.

EUR. Declared he then that Mercury beheld 1240  
What time his father, by a female hand,  
Through secret arts, was slain?

BAC. He meant not him;  
But Mercury, the serviceable god<sup>m</sup>,  
Him by the subterranean name address'd,  
And prov'd it by asserting that he had  
Inherited this office from his sire.

Seager to Æschylus, whose interruption of Euripides is reprehended by Bacchus in the next verse but one; which could have no meaning, if Æschylus had not interposed just before with some objection. Invernizius follows the common editions, in giving the line to Bacchus.

<sup>m</sup> οὐ δῆτ' ἐκεῖνον, ἀλλὰ τὸν Ἑριούνιον  
'Ερμῆν·

This is an epithet given to Mercury by Homer (Il. γ'. 72; Ω'. 360. 440. 457.), of the same signification with μεγαλωφελής. Dindorf observes on this passage, "χθόνιον γέρας non est terrestre munus, nec χθόνιος terrestris ut redditur, sed, quod ad inferos pertinet—unde lepidè Bacchus eum dicit a patre accepisse manū vespillonis." (τυμβωρύχου).

EUR. Still more than I imagin'd thou hast err'd—  
For if he holds this subterranean office  
As a paternal gift—

BAC. Thus would he be  
A mere gravedigger on the father's side. 1250

ÆSC. Bacchus, thou drinkest no well-flavour'd wine.

BAC. Repeat another—and thou [*to Euripides*] mark the  
faults.

ÆSC. “I pray thee be my saviour and ally,  
For to this land I come and I return.”

EUR. Wise Æschylus has said the same thing twice.

BAC. How twice?

EUR. Attend; and I will show—He says,  
“For to this land I come and I return<sup>a</sup>.”  
“I come,” and “I return,” are just the same.

BAC. By Jupiter, it is as if some one  
Should to his neighbours say, “Lend me a trough,  
Or if thou wilt, a flour hutch.”

ÆSC. This is not 1261  
In truth the same, O thou vain babbling fool;  
But 'tis a verse of the most excellent.

BAC. How so? instruct me why thou sayest this.

ÆSC. He to the land may come who has a country.  
For he returns without calamity.  
But he that's banish'd from his native land,  
Comes, and returns again.

BAC. Well, by Apollo,  
What sayest thou, Euripides?

EUR. I say  
Orestes to his home did not return.  
For he came secretly without the leave 1270  
Of those in power.

BAC. 'Tis well, by Mercury;

<sup>a</sup> This passage is cited and commentated upon by A. Gellius (Noct. Attic. xiii. 24.) among the instances of words being used to express the same idea. Brunck says, *Perperam vulgo ἤκειν manifesto errore. In mea, bonâ syntaxi sed pessum dato metro, scriptum—est, ἤκειν δὲ ταυτόν ἐστι τῷ κατέρχεσθαι.* A. Gellius quotes the line as it stands in Aristophanes—

*ἤκω γὰρ εἰς γῆν φησὶ καὶ κατέρχομαι.*

But what thou mean'st I do not comprehend.

EUR. Despatch another, then.

BAC. Come, Æschylus,  
Despatch—and as for thee, look to the faults.

[to Euripides.

Æsc. “Upon this summit of the tomb I call  
On thee, my sire, to listen and to hear.”

EUR. Again he speaks another word twice over—  
“Listen and hear”—most clearly they are one.

BAC. For he was speaking to the dead, O wretch,  
Whom not a trivial invocation reaches °. 1280

Æsc. And how mad'st thou thy prologues?

EUR. I will tell—  
And should I chance to say the same thing twice,  
Or thou perceive a foisting in of words  
Incongruous, then abhor me.

BAC. Come, recite,  
For this is not my province; but to hear  
Whether thy prologues be correct in phrase.

EUR. “A happy man at first was Œdipus<sup>p</sup>.”

Æsc. Not so, by Jove, but of unhappy kind;  
Of whom, before his birth, Apollo said<sup>q</sup>  
That he should slay his sire, how then was he 1290  
At first a happy man?

EUR. Then instantly  
Of mortals the most wretched he became.

• This line probably refers to the compellation of the dead three several times by Ulysses (ap. Hom. Od. I'. 65.), whose ships could not be induced to move before he had thrice invoked the shades of his companions who perished on the plains, subdued by the Cicones. So Æneas, after having seen the slaughtered Deiphobus in the infernal shades, says,

Tunc egomet tumulum Rhœteo in litore inanem  
Constitui, et magnâ Manes ter voce vocavi. (Æn. vi. 505.)

Compare also Theocritus (Id. xxiii. 44.)—

κᾶν ἀπίκῃ, τόδ' ἐμοὶ τρεῖς ἐπάυσαν, ὦ φίλε, κεῖσαι (See Spanh.)

Æschylus afterwards retorts this charge in the Phœnissæ (1371.)—

δισσὼ στρατηγὼ καὶ διπλὼ στρατηλάτα.

<sup>p</sup> This line, according to the Scholiast, is the beginning of the Antigone of Euripides.

<sup>q</sup> See the Phœnissæ, 1611, sqq.—ὦ μοῖρ', ἀπ' ἀρχῆς ὥς μ' ἔφυσας ἀθλιον.

Æsc. By Jupiter, not so—he never ceas'd.

For how? when they, as soon as he was born,  
In winter-time, exposed him in a pitcher,  
For fear, if he were bred, he should become  
His father's murderer; then to his great loss  
He went to Polybus with swelling feet<sup>r</sup>.  
Then married an old dame, himself a youth,  
Who was besides his mother; after that  
Himself he blinded.

1300

Bac. Truly he was happy,  
Fighting at least with Erasinides<sup>s</sup>.

Eur. Thou triflest—but good prologues I compose.

Æsc. And yet, by Jupiter, I will not pull  
Each verse of thine into its separate words,  
But from the oil flask will thy prologues spoil.

Eur. Thou from the oil flask mine?

Æsc. From one alone.

For thou composest them in such a manner,  
That everything may fit in, fleece, oil cruet,  
Or little sack, in your iambic lines.  
I'll show it straight.

1310

Eur. You'll show it, do you say?

Æsc. I will, I say.

Bac. And now you must recite.

Eur. "Egyptus, as the tale goes everywhere<sup>t</sup>,  
With all his fifty sons on board of ship,  
Approaching Argos"—

Æsc. His oil cruet lost.

Eur. What thing is this? will he not weep for it?

Bac. Recite for him another prologue now,  
That he again may make his observations.

<sup>r</sup> οἰδῶν τῷ πόδε. Hence the name Œdipus.

<sup>s</sup> The Scholiast informs us that he was one of the unfortunate generals who fought at Arginusæ, in the twenty-sixth year of the war; and was, according to Philochorus, put to death after the battle with Thrasyllus, Pericles, Aristocrates, and Diomedon, because they had not procured the rites of sepulture to such as fell in that engagement. See Xenoph. Mem. I. i. 18, and Ernesti's note.

<sup>t</sup> This line is the beginning of the Archelaus of Euripides, says the Scholiast. It is given by Musgrave as the first of the thirty-three fragments of that tragedy which have been handed down to us.

EUR. “ Bacchus, who with his thyrsi and fawn-skins ” 1320  
 Bedeck’d, by torch-light on Parnassus bounds,  
 Heading the dancers ”—

ÆSC. His oil cruet lost.

BAC. Ah me, we’re struck again by the oil cruet.

EUR. But it will give no trouble more—for he  
 To this next prologue shall not tack the cruet.  
 “ ’Tis not for man in all things to be blest<sup>x</sup>;  
 For either nobly born he has no substance,  
 Or if ignobly ”—

ÆSC. His oil-cruet lost.

BAC. Euripides.

EUR. What is’t?

BAC. You must strike sail<sup>y</sup>,  
 As it appears to me; for this oil cruet - 1330  
 Will blow a mighty whirlwind.

EUR. Not, by Ceres,  
 Should I regard it, for this presently  
 Will be cut out from him.

BAC. Come now, recite  
 Another, and abstain from the oil cruet.

EUR. “ When the Sidonian city Cadmus left<sup>z</sup>,  
 Son of Agenor ”—

ÆSC. His oil cruet lost.

BAC. Good friend, buy off the oil cruet, for fear  
 It should the ruin of our prologues prove.

EUR. What? should I buy it of him?

BAC. If at least  
 You are by me persuaded.

<sup>x</sup> The opening of Euripides’ *Hypsiphyle*. See also the *Bacchæ*, v. 115. 306; *Iphigenia in Taurus*, 1243; and the *Clouds*, 603.

<sup>y</sup> This verse begins the *Sthenobæa* of Euripides.

<sup>z</sup> ὑφέσθαι μοι δοκεῖς. This is the reading of the editions in general, and that of Invernizius. I have however adopted the emendation of Kuster and J. Seager (δοκεῖ) which appears to me far preferable to the other. See the *Classical Journal* (iii. p. 503.) The latter learned critic renders the words “ I advise you to lower your sails.” Cf. v. 997, etc.

<sup>2</sup> According to the Scholiast, this is the opening of the second *Phryxus*, who gives at length the oracle in eighteen hexameters, delivered to Cadmus, as well as the remaining hemistich of the second line—ἵκετ’ ἐς Θήβης πίδαον. See also the *Phoenissæ*, 5, 6.

- EUR. No, in truth; 1340  
 For I have many prologues to recite,  
 To which he cannot tack the cruet on.  
 "Tantalean Pelops with swift-footed steeds"  
 Coursing to Pisa"—
- ÆSC. His oil cruet lost.
- BAC. Thou see'st again he's tack'd the cruet on.  
 But friend, do sell it now at any price,  
 For you may buy one for an obolus,  
 Entirely new and good.
- EUR. By Jupiter,  
 Not yet, at least, for still I've many more;  
 "Æneus erst from his farm"<sup>b</sup>—
- ÆSC. His oil cruet lost. 1350
- EUR. Permit me first to utter the whole line.  
 "Æneus erst from his farm rich harvest reaping,  
 Offering the first-fruits"—
- ÆSC. His oil cruet lost.
- BAC. As he was offering? who took them off?
- EUR. Leave that, my friend, for he must speak to this.  
 "Jove, as by Truth herself has been declar'd"<sup>c</sup>.
- BAC. He will destroy thee in this argument,  
 By constant saying, "His oil cruet lost."  
 For this sticks to thy prologues, like the figs<sup>d</sup>  
 Upon thine eyes; but to his lyric strains 1360  
 Turn, by the gods.
- EUR. And I can show him too  
 A bad and tautological ode maker.
- CHORUS. What deed will erst ensue? my mind  
 Each anxious thought employs to find  
 What reprehension he can bring  
 To one, who on the lyric string,

<sup>a</sup> This is the opening of the Iphigenia in Tauris of Euripides.

<sup>b</sup> This hemistich is from the Meleager of Euripides (Fragm. i. ap. Musgr.), the remaining half of the line, according to the Scholiast, being οὐκ ἔθυσεν Ἀρτέμιδι.

<sup>c</sup> This is the opening of Melanippe the Wise; (see the Scholiast).

<sup>d</sup> In illustration of this passage, Jul. Pollux says, Ἀριστοφάνης δὲ, σῦκα τὰ ἐν τοῖς ὀφθαλμοῖς, ἔλκεν λέγει (vol. i. p. 185. ed. Hemsterh.) de morbis oculorum.—σκηγιπὸν δὲ, τὸν ἀμυδρῶς βλέποντα.

Hath chanted more and sweeter lays  
 Than any of the present days.  
 I wonder how he e'er can blame  
 In aught this tragic monarch's name,  
 And fear for him pervades my frame.

1370

## ACT V. SCENE II.

BACCHUS, EURIPIDES, ÆSCHYLUS.

EUR. Lays altogether wondrous! As th' event<sup>e</sup>  
 Will soon declare—for all his melodies  
 I'll shorten into one.

BAC. And I in truth  
 Will take my calculus and reckon them.

[Some one plays an air on the double flute.

EUR. "Phthian Achilles, wherefore, when thou hearest<sup>f</sup>  
 The sound of slaughter'd men, comest thou not  
 To succour, which may remedy the toil?  
 We honour our forefather Mercury<sup>g</sup>,  
 A race about the marsh—comest thou not  
 To succour, which may remedy the toil?"

1380

BAC. Here, Æschylus are two-fold *toils* for thee.

EUR. "Most glorious of the Greeks, from Atreus sprung,  
 Who rulest many subjects, learn of me—  
 Thou comest not to aid toil's remedy."

BAC. O Æschylus, here's a third *toil* for thee.

EUR. "Silence! the priests are ready now to open<sup>h</sup>  
 Diana's temple—and thou comest not  
 To succour, which may remedy the toils."

<sup>e</sup> δείξει δὴ τάχα scil. τοῦργον, as in the *Lysistrata*, v. 370. τοῦργον τάχ' αὐτὸ δείξει'.

<sup>f</sup> The first two lines of this ridiculous cento are from the *Myrmidons* of Achilles, according to the Scholiast (Fragm. iv. ap. Butler); the latter of the two,

ἰήκοπον οὐ πελάθεις ἐπ' ἄρωγάν;

is repeated by Euripides nearly as often as the annoying *ληκύθιον ἀπώλεσεν* by Æschylus, to which it may be regarded as a retort courteous.

<sup>g</sup> This passage, according to the Scholiast, is from the *Psychagogi* of Æschylus, (ii. apud Butler).

<sup>h</sup> Strangely rendered by Bergler, *Bona verba dicite, apiarii*. The *μελισσονόμοι* were the presidents of the *Melissæ*, or priestesses of Diana; women who mi-



“ 'Tis in my power t'invoke the prosperous strength<sup>i</sup>  
 Of holy men—and thou approachest not 1391  
 To succour which may remedy the toils.”

BAC. King Jupiter! what heaps of *toils* are here!  
 Fain would I to the bath—for my veins swell  
 Under the *toils*.

EUR. Not yet, at least, until  
 You shall have heard the stationary course<sup>k</sup>  
 Of melodies fram'd from the harper's strains.

BAC. Come now, despatch, and tack not on the *toil*.

EUR. How the twin might of Hellas' youthful kings<sup>l</sup>  
 Phlattothrattophlattothrat. 1400  
 The fatal sphinx, that ruling bitch, he brings  
 Phlattothrattophlattothrat  
 Th' impetuous bird, with spear and active hand  
 Phlattothrattophlattothrat  
 Rushes among the dogs' air—wandering band,  
 Phlattothrattophlattothrat  
 To Ajax' part inclining—  
 Phlattothrattophlattothrat.

nistered in the temple, and uttered the oracles of the goddess. Compare Pindar (P. iv. 106.)—

————— μελίσσας  
 Δελφίδος αὐτομάτῳ κελάδῳ,

and the note on that passage in my version. Also Frag. incert. clxxx., and Heyne's<sup>s</sup> erudite annotation. The priestesses were so named from Melissa, daughter of the king of Crete.

<sup>i</sup> This is from the Agamemnon (v. 104.), where, however, the common reading is ὄδιον—which, according to the Scholiast, Asclepiades changed into ὄσιον—for what reason does not appear, nor why Böthe should alter the words ὄδιον κράτος into ὀσιόκρατος.

<sup>k</sup> That is, the στάσιμον μέλας, which the choral band sing in an erect posture.

<sup>l</sup> This and the following lines uttered by Euripides, consist of a string or parody of various unconnected choral odes composed by Æschylus, and to be found in his different dramas, particularly the Agamemnon (v. 109.) and the Sphinx. By *Hellas' youthful kings*, are meant Agamemnon and Menelaus—the *dogs' air wandering band*, ἱταμαῖς κυσὶν αεροφοίτοις, are interpreted by the Scholiast to mean ravaging eagles, ἀρπακτικοῖς ἀετοῖς. The τὸ φλαττοθρατοφλαττόθρατ, which occurs in each alternate line, appears to be made use of as it is drawn out to the length of a rope, and compounded of the word φλέως, φλοῦς a bullrush, growing on the marshy plain of Marathon, where Æschylus fought with distinguished valour. Hence the question of Bacchus after hearing this unconnected rhapsody, v. 1410, l.

BAC. What is this Phlattothrat?—from Marathon?

Whence hast thou gather'd these rope-maker's lays?

Æsc. But these fair strains from a fair source I brought,

Lest I might seem to crop in the same place 1412

The Muses' hallow'd mead with Phrynichus<sup>m</sup>.

While he from every harlot brings his strains,

Meletus' airs for Carian flutes<sup>n</sup>;

Funeral and orchestral melodies,

As shall be manifested presently.

Let some one bring the lyre—and yet what need

Of lyre to this man? Where is she who plays<sup>o</sup>

With tiles instead of cymbals?—hither come, 1420

Muse of Euripides, to whom these lays

Are a fit offering.

BAC. Has not e'er this muse<sup>p</sup>

Wanton'd in Lesbian fashion? has she not?

Æsc. "Halcyons, that near the sea's e'erflowing waves<sup>q</sup>,

<sup>m</sup> By Phrynichus is here meant not the tragic, but the lyric poet, of that name, who appears to have drawn his ideas from the store of those of greater antiquity than himself. The reader may call to mind the elegant comparison of this poet with a bee (*Birds*, 747.)

<sup>n</sup> This name is variously written, *Μελίτου*, *Μιλήτου*, *Μελήτου*, the last of which is approved by Bentley (see v. 989.) The inhabitants of Caria, Mysia, and Phrygia, were ranked by the ancients among the *βαρβαρόφωνοι*.

<sup>o</sup> Didymus on this passage, according to the Scholiast, says that oyster shells and similar substances were occasionally used instead of cymbals, as an accompaniment to the dancers. Our author by this allusion, intends to reflect on Euripides—*ὥς κακὸν μελοποιόν*.

<sup>p</sup> The Lesbians were notorious for their dissolute and luxurious manners; hence the verb *λεσβιάζειν*. The next line, "Halcyons who near the sea's e'erflowing waves," together with the rest of that choral monody, is a cutting satire in imitation of the episodical and disjointed style of the odes of Euripides.

<sup>q</sup> The opening of this mock-heroic imitation of the choral chaunts of Euripides is, as Bergler very probably conjectures, taken from that in the *Iphigenia in Tauris* (not in *Aulide*, as the Scholiast erroneously quotes) beginning at v. 1090—

*ὄρνις, ἃ παρὰ τὰς πετρίνας  
πόντου δειράδας, Ἀλκυὼν.*

The remainder is a cento parodied from various passages in the Chorusses of that beautiful, though desultory tragic poet, whose account of Hecuba's Dream (v. 69, sqq. ed. Pors.) appears to have been the particular object of the irony of our inimitable parodist. The passage beginning (v. 1327.)—

*ὦ Νυκτὸς κελαινεφαλῆς  
Ὅρφνα.*

Sing as ye tinge your wings in dewy showers;  
 And ye that round the coigns beneath the roof,  
 Re-re-re-re-revolve in phalanxes,  
 As with the fingers stretch'd the fine spun threads,  
 Cares of the vocal shuttle<sup>r</sup>—where the dolphin,  
 Fond of the pipe around the azure prows, 1430  
 Bounded along his course oracular.  
 Joy of the fertile vine, whose tendrils bear  
 The labour-easing grape—Cast, O my child,  
 Thine arms around me—seest thou this foot?

BAC. I do.

ÆSC. What then?—and see'st thou this?

BAC. I do.

ÆSC. When thou art author of such lines as these,  
 Dost dare to criticise my melodies—  
 Thou, imitating in thy melodies  
 Cyrene's dozen figures<sup>s</sup>?—These are thine,  
 Yet will I character thy monodies:— 1440  
 “ O night of black and cloudy hue,  
 What hapless vision meets my view,  
 Unreal minister of hell;  
 Sent from those realms where shadows dwell;  
 With visage dreadful to behold  
 Whose form black funeral weeds enfold;  
 Death threatens from thy blood-shot eyes,  
 And talons of enormous size.  
 The lamp then ye attendants light,  
 And in your heated pitchers bring<sup>t</sup> 1450  
 The produce of the dewy spring,

<sup>r</sup> κερκίδος ἀουδοῦ μελέτας. So Virgil (G. i. 294.)—

Interea, longum cantu solatu laborem,

Arguto conjunx percurrit pectine telas.

Which lines contain the double reason for giving to this necessary implement of good housewifery the epithet *vocal*. Brunck also compares Leonidas, Tarent. Epig. 8.—

κερκίδα δ' εὐποίητον, ἀηδόρα τὰν ἐν ἐρίθοις.

<sup>s</sup> From the Hypsipyle of Euripides, (Scholiast.)

<sup>t</sup> It was customary with the ancients, when alarmed by any vision or omen, to avert the calamity with which it threatened them by undergoing ablution, either in the sea or in river water. Brunck and Bergler, in their notes on this passage, bring various examples of this superstition.

To cleanse me from this fatal sight,  
 O thou sea-god, 'tis here—O ye,  
 These prodigies, domestics, see ;  
 Glyce hath snatch'd my cock away  
 And now has vanish'd with her prey ;  
 Nymphs born upon the mountain's brow,  
 O Manias sieze the robber, thou—  
 I, wretched woman, chanc'd to be  
 Intent upon my housewifery, 1460  
 Turn, turn, turn—turning in my hands the thread  
 Around the well-fill'd distaff spread ;  
 'That I at shadowy dawn might bear  
 My cloth to mart, and sell it there ;  
 While he on lightest plume flew, flew into the air,  
 Griefs, griefs he left to me—and wretched I  
 Shed copious tear drops from my eye.  
 O Cretans, born on Ida's height<sup>u</sup>,  
 Assume your bows and aid my right—  
 Move your legs quickly and the house surround, 1470  
 And let the huntress maid, Diana fair,  
 Be with her dogs throughout the mansion found ;  
 And thou who hast the double torches' glare,  
 At Glyce's dome, O Hecat', child of Jove,  
 Appear, that entering, I the furtive deed may prove."

BAC. Cease from your lays now.

ÆSC. I, too, have enough ;  
 For I desire to bring him to the scale,  
 Which only will decide our poetry ;  
 Since by the weight of diction it shall prove us.

BAC. Come hither now, at least if I must weigh 1480  
 The art of men poetical like cheese.

CHO. Laborious are the wise—for this fresh wonder,  
 Teeming with novelty, what other man  
 Would have devis'd?—By Jupiter, had I  
 By any of the common folk been told,  
 I should not have believ'd, but thought he jested.

<sup>u</sup> This and the next verse are, according to the Scholiast, from the Cretans of Euripides.

## SCENE III.

*A huge pair of scales is brought on the stage.*

BAC. Come now, and both stand near the scales.

ÆSC. & EUR. Behold.

BAC. And as you grasp them each recite a verse,  
Nor leave off till I call out "cuckoo" to you<sup>u</sup>.

ÆSC. & EUR. We hold them.

BAC. Speak a word now to the scale.

EUR. "Ah! had the vessel Argos not flown through<sup>x</sup>."

ÆSC. "River Sperchius, and ox-feeding pastures." 1492

BAC. Cuckoo—leave off—this line of his descends  
Much lower.

EUR. And what is the cause of this?

BAC. Because like wool-sellers he hath brought in<sup>y</sup>  
A river, making this his diction moist,  
As they their fleeces—but thou introducest  
A winged word.

EUR. Then let him say some other,  
And weigh it in the balance opposite.

BAC. Seize it again now.

ÆSC. & EUR. So we do.

BAC. Recite. 1500

EUR. "Speech is the only temple of persuasion<sup>z</sup>."

ÆSC. "For Death's the only god who loves not gifts—"

BAC. Desist, desist; his scale again declines,  
For he hath put in death, of ills the heaviest.

EUR. And I persuasion, the best word that's spoken.

BAC. Yet is persuasion light, and has no mind.

<sup>u</sup> πρὶν ἂν ἐγὼ σφῶν κοκκύω. The word κοκκύζειν is again used in the Ecclesiastusæ (v. 31.), applied to the proclaiming voice of the herald cock:—

ἡμῶν προσιόντων δεύτερον κεκόκκυκεν.

<sup>x</sup> This is the first line of the Medea of Euripides, as the next is, according to the Scholiast, from the Philoctetes of Æschylus.

<sup>y</sup> As those who sell fleeces steep them, in order that they may be heavy in the scale.

<sup>z</sup> This beautiful line is from the Antigone of Euripides; and that which follows is from the Niobe of Æschylus (Fragm. v. apud Butler).

But seek some other of a heavier weight,  
Such as may draw it to thee, strong and great.

EUR. Come, where is such a one that I may speak it?

BAC. "Achilles on the dice threw two and four<sup>a</sup>:" 1510

Recite, since this is the last time of weighing.

EUR. "And in his right seiz'd wood of iron weight."

ÆSC. "For there was car on car, and corpse on corpse."

BAC. Now too he hath deceived thee.

EUR. In what manner?

BAC. Two cars he hath brought in, and two dead bodies,  
Whom not five score of Egypt's sons could raise.

ÆSC. Let him contend with me no more for words,  
But having first ascended in the scale,  
Himself, his sons, wife, and Cephisophon,  
Sit down; and take with him his books as well; 1520  
While I will only say two words of mine.

BAC. My friends, I will not be their arbitrator,—  
Unwilling to incur the hate of either,  
For this one I deem wise, and t'other charms me.

## ACT V. SCENE IV.

*Enter PLUTO.*

PLU. Thou wilt do nothing then for which thou camest?

BAC. But if I judge?

PLU. Take one and go away.  
Whiche'er thou choosest, that thy coming hither  
Be not in vain.

BAC. May the gods prosper thee!  
Come hearken to me here—I have come down  
To seek a poet.

EUR. For what purpose?

<sup>a</sup> According to the Scholiast, Aristarchus asserted this line to be from the Telephus (Fragm. iv. ap. Musgr.)—

Βίβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα.

Others say that it was from the Myrmidons, who are introduced playing at dice. The wood of iron weight is from the Meleager, and the next line from the Glaucus Potniæus of Æschylus.

BAC. That 1530

The city when preserv'd may lead the choirs.

Whichever then shall to the state propose

Any good counsel, him 'tis my design

To take. First then, of Alcibiades<sup>b</sup>

What are your general opinions?

For the state labours in extremity.

EUR. And what opinion has she of him?

BAC. What?

Desires and hates, yet wishes to possess him.

But say whate'er you think concerning him.

EUR. I hate a citizen whose nature's slow 1540

To aid his country, but is quick to harm ;

Who serves himself, but's useless to the state.

BAC. 'Tis well, by Neptune—and what thinkest thou?

[To *Æschylus*.]

ÆSC. It is not right to nourish in the state<sup>c</sup>

A lion's whelp—and if one should be nourish'd

His disposition must be yielded to.

BAC. By saviour Jove, I know not how to judge,

For this speaks wisely, and the other clearly.

But yet let each declare one sentiment,

Whate'er you may think of the state's safety. 1550

EUR. If any one should on Cleocritus<sup>d</sup>

<sup>b</sup> This was after the second retirement of this famous general to the Lacedæmonians, whom he persuades to fortify Decelea, and thus becomes the cause of great injury to the Athenians.

<sup>c</sup> These lines have given great trouble to the commentators, although it seems generally agreed that the first of them alludes to an obscure passage of the *Agamemnon* (v. 726. and 199.), *ἔθρεψεν δὲ λέοντα* which seems rightly to be referred by the Scholiast and Schutz to Alexander, son of Priam. The line which immediately follows this in the Ravenna MS.—

*Μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν*

is rejected by Brunck and Invernizius as being merely inserted to make the opinion of *Æschylus* contain the same number of lines as that of Euripides, expressed above. Stanley, in his note on the *Agamemnon*, v. 726, refers to this passage of *Aristophanes*.

<sup>d</sup> These and the three following verses were, according to the Scholiast, obelized by the illustrious grammarians, Aristarchus and Apollonius, as unworthy of *Aristophanes*, savouring of solecism and *ἀνακόλουθον* (e. g. *πτέρωσας τις*—put absolutely instead of *πτερῶσαν τοῦ τινος*). They certainly create an unreasonable

Instead of plumage set Cinesias,  
The gales would bear him o'er the liquid plain.

BAC. 'Twould seem ridiculous—but what's his meaning?

EUR. Should they engage in naval fight, and then  
Holding their cruets full of vinegar,  
Rain it upon the adversaries' eyes,  
Something I know and wish to tell.

BAC. Declare.

EUR. When those who now are faithless we esteem  
Worthy of credit, and the faithful traitors. 1560

BAC. How?—I conceive not—Speak less learnedly,  
And with more clearness.

EUR. If we should mistrust  
Those of the townsmen whom we now confide in,  
And those again employ whom we use not,  
Our safety would be sure. For if we are  
Unhappy through the present citizens,  
Would not contrarious counsels work our safety?

BAC. O Palamedes, well! O wisest genius!  
Hast thou thyself, or has Cephisophon  
Made this discovery?

EUR. Myself alone. 1570  
The jars of vinegar Cephisophon.

BAC. And what say'st thou? [To *Æschylus*.]

ÆSC. First let me know what men  
The state employs—are they the honest?

BAC. How?  
She hates them mortally.

ÆSC. And in the wicked  
Delights she?

BAC. No indeed—but by compulsion  
She uses them.

ÆSC. How then can any one

interruption in the course of the dialogue, although there is some Aristophanic facetiousness in the idea of converting the bully Cleocritus, who is satirically mentioned in the *Clouds* (v. 876.) by winging him with the light and slender *Cinesias of the linden tree* (O. 1378.), and making him use the vinaigrettes of Cephisophon (see v. 1570, 1.) for the purpose of blinding the sight of his country's enemies by the application of their pungent liquid.



Save such a state, which nor a woollen robe,  
Nor goat-hair garment suits ?

BAC. Find out, by Jove,  
How it may rise again.

ÆSC. There I will tell it,  
Tho' here I am not willing.

BAC. No indeed ; 1580  
But send some beneficial counsels hence.

ÆSC. When they suppose the hostile land their own,  
And theirs the country of the enemies,  
Ships their resource, and want their affluence.

BAC. 'Tis well—but these the judge devours alone.

PLU. Pronounce thy judgment.

BAC. This shall be your doom,  
For I will choose whomever my soul wishes.

EUR. Now mindful of the gods by whom thou swearest  
To bring me home again, prefer thy friends.

BAC. “ The tongue hath sworn,” but I'll choose Æschylus.

EUR. What hast thou done, of men most wicked ?

BAC. I? 1591

Adjudg'd the victory to Æschylus ;  
For why not ?

EUR. Having done a most base deed,  
Wilt look on me ?

BAC. But how can it be base,  
Unless it so appear to the spectators ?

EUR. O wretch, wilt thou permit me to remain  
Among the dead ?

BAC. “ Who knows but life is death,  
Breathing is supping, sleeping but a fleece ?”

PLU. Retire within, O Bacchus.

BAC. For what reason ?

PLU. That I may show you hospitality, 1600  
Before you sail away.

BAC. Thou sayest well,  
For I am not reluctant to do this. [*They enter in.*]

\* τί δ' αἰσχρὸν, ἦν μὴ τοῖσι χρωμένοις δοκῇ. This line, of most immoral tendency, is from the *Æolus* of Euripides, as v. 1592 is from the *Phryxus* of the same poet. (See the Scholiast).

- CHO. Blest is the man of intellect refin'd',  
 As we may learn from many arguments;  
 For he who seems to understand aright,  
 Will go back home again, to benefit  
 The citizens, his kindred, and his friends,  
 Because he is fraught with intelligence.  
 'Tis well then not to sit near Socrates,  
 Prating, when you have cast away the practice  
 Of music, and discarded the chief merits 1611  
 That constitute the art of tragedy.  
 For 'tis the part of an insipient man  
 To waste his time in trifling subtleties,  
 Like painters, who on the first sketch delay.
- PLU. Come Æschylus, retire elate,  
 And by good counsels save our state;  
 Instruct the men devoid of mind,  
 (Now they are of a numerous kind)  
 To Cleophon this rope present; 1620  
 And this is for the taxers meant<sup>g</sup>;  
 Murmex and eke Nicomachus,  
 This also for Archenomus.  
 Bid them without delay to me  
 Hasten in all celerity;  
 And if their passage be not quick,  
 Then by Apollo will I prick,  
 And fetter'd through the earth will send,  
 That they their time below may spend  
 With Adimantus; him whose race<sup>h</sup> 1630  
 We to Leucolophus may trace.

<sup>g</sup> As no particular person is here intended by the Chorus, Brunck proposes to read *μακάριον* instead of the common *μακάριος*; the construction will then be *μακάριόν γε χρήμ' ἐστὶν ἀνὴρ ἔχων ξύνεσιν*, which appears to me rather harsh, although the word *χρήμα* is often understood as *negotium* in Virgil's *triste lupus stabulis, varium et mutabile semper foemina*.

<sup>h</sup> *τοῖσι πορισταῖς*. i. e. as the Scholiast interprets it, *this rope*. *εἶη δ' ἂν σχοινίον, ὃ ἐπιδίδωσιν αὐτοῖς*, which was to be given as a recompense for their unrighteous conduct. (See Spanheim's note on v. 1461.)

<sup>h</sup> Adimantus, son of Leucolophides, was, as the Scholiast informs us, a naval commander, mentioned by Eupolis in his play of *the Cities*.—

*οὐκ ἀργαλέον δὴτ' ἐστὶ πάσχειν τοῦτ' ἐμὲ  
 τὸν Λευκολόφιδου παῖδα.* See the *Lysistrata*, v. 644.

- Æsc. This will I do, if thou resign  
 To Sophocles this seat of mine,  
 To keep and guard, if e'er my feet  
 Back to these realms again retreat.  
 For to this bard I judge a throne,  
     In wisdom second to my own:  
 Remember that a crafty cheat,  
 In language false, in deeds profane,  
 To sit upon my tragic seat 1640  
     Ye never shall constrain.  
 Go then, and for this man display  
 Your sacred lamps to light the way,  
 Awakening as ye lead the throng  
 Lays from his own melodious song.
- Cho. First give good speed to the departing poet,  
 On his return to light, infernal gods;  
 And to the state good thoughts of mighty blessings;  
 For altogether may we thus have rest  
 From our great griefs and rude assaults in arms:  
 Let Cleophon and whosoever will<sup>1</sup> 1651  
 Of the same kind, fight in their own fields still.

<sup>1</sup> Cleophon is satirized as a foreigner and barbarian, having rejected the offer of peace made by the Lacedæmonians when they wished to depart from Decelea, after the battle of Arginusæ.—“Let him then, and such as he,” says our patriotic poet, “depart into their own country, and cease to excite wars and tumults in the Athenian territory—οὐ γὰρ ἔστιν αὐτῷ πατρις αὐτῆς.”

# THE BIRDS.

## DRAMATIS PERSONÆ.

EUELPIDES.

PEISTHETÆRUS.

TROCHILUS (*as a Wren*), SERVANT ON THE EPOPS.  
EPOPS.

CHORUS OF BIRDS.

A PHÆNICOPTER.

HERALDS.

PROMETHEUS.

A PRIEST.

NEPTUNE.

A POET.

TRIBULLUS.

A SOOTHSAYER.

HERCULES.

A DOMESTIC OF PEISTHETÆRUS.

METON, THE GEOMETER.

AN OVERSEER.

A SELLER OF PSEPHISMUS.

MESSENGERS.

IRIS.

A PARRICIDE.

CINESIAS, A DITHYRAMBIC POET.

AN INFORMER.

*Several Mutes, among the Gods, Men and Birds.*

*The scene lies in Nephelococcygia ; i. e. The Cuckoo Town, in the  
Clouds.*

# PRELIMINARY OBSERVATIONS

UPON

## THE BIRDS,

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

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THIS COMEDY WAS PERFORMED IN THE EIGHTEENTH YEAR OF THE PELOPONNESIAN WAR, UNDER THE ARCHON CHABRIAS, AT THE DIONYSIAN FEASTS, IN THE SECOND YEAR OF THE XCI. OLYMPIAD—THIS IS PROVED BY THE GREEK PREFACES, AND BY MANY HISTORICAL FACTS RELATED BY ARISTOPHANES.

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THE play of the Birds is perhaps more allegorical and difficult of interpretation, than any which Aristophanes has left us ; and under much apparent buffoonery, discovers the most profound mysteries of the Athenian politics—the divers movements which agitated Greece—in a word, the secret history of the Peloponnesian war. We have three Greek prefaces upon this comedy, and they all agree respecting the date of it ; the exposition is the same in all. It treats of two Athenians, who, to avoid a lawsuit, and the divisions which reigned in Athens, agree to transport themselves to the country of the birds, and persuade them to build a city, which they name Nephelococcygia, of which one of the Athenian fugitives becomes king. But these prefaces do not agree upon the essential object of the poet ; everything nevertheless consists in finding the key to it. One of these authors merely observes, that the design is to rally the Athenians on their extreme greediness of legal proceedings ; another of them says but little upon the subject ; and the third, who enters into a fuller explanation, after having shown in few words the grandeur and fall of Athens by the bad administration of its affairs, proceeds indirectly to refer to that period of history which relates to the town of Decelée, of which we shall speak hereafter. He then observes, that Aristophanes shows more boldness in this than in any of his comedies ; that in his other works he has veiled his satires, but that in he

has taken a much wider scope, that his object in it was to prove that the evils of the state were without remedy, unless in the first instance they changed the form of it and the administrators, who were abandoned fellows; secondly, unless the Athenians altered their character and natures, and embraced a more tranquil kind of life; and thirdly, if they did not abandon even their religion and divinities, since they were deserted by their indigenous gods. This anonymous writer adds, that all the parts of the play have some reference to this general design; for example, that the faults of the Athenians and their principle magistrates are there marked with the stamp of the most lively satire, to inspire the spectators with the desire of reform; that it is for this they feign a city in the air, separated from the earth, that they there oppose the deliberations of the senate of birds, to the foolish assembly of the Athenian senate; that they there introduce a magistrate, a proclaimer of edicts, and many others, to designate the real character of people devoted to their own interests, and a shameful avarice; that in short, they attack even the gods in consequence of the extravagant idea that the people had formed of them. This same writer does not conceal, that according to the belief of some others, Aristophanes merely wishes to banter the tragic poets upon their extravagant imaginations, and that it is for this reason he makes the birds to fight with the gods; in allusion to the story of the combat of the giants at Phlégra, which he ridicules. It will be clearly seen that the politics of this author were false from beginning to end. Aristophanes has no intention of insinuating to the Athenians that they must change the form of their government, and much less that they ought to change their religion and gods. This last subject was much too delicate, and the poet had before his eyes too recent examples of the Athenian severity against those who philosophized upon the customs and ceremonies of the country, to dare to insinuate to them even ironically, that it was necessary to abolish them.

I shall now proceed to the general plan of the comedy of the Birds. To enter properly into it, I beg the reader not to be disheartened by the length of a quotation from Plutarch's life of Alcibiades, which it appears to me necessary to read, in order to understand the subject—Cornelius Nepos being too concise and superficial: "In the time of Pericles, the Athenians had a desire after Sicily, and when he had paid the last debt to nature, they attempted it; frequently under pretence of succouring their allies, sending aids of new men and money to such of the Sicilians as were attacked by

the Syracusans. This was a step to greater armaments. But Alcibiades inflamed this desire to an irresistible degree, and persuaded them not to attempt the island in part, and by little and little, but to send a powerful fleet entirely to subdue it. He inspired the people with hopes of great things, and indulged himself in expectations still more lofty; for he did not, like the rest, consider Sicily as the end of his wishes, but rather as an introduction to the mighty expeditions he had conceived. And while Nicias was dissuading the people from the siege of Syracuse, as a business too difficult to succeed in, Alcibiades was dreaming of Carthage and of Libya; and after these were gained, he designed to grasp Italy and Peloponnesus, regarding Sicily as little more than a magazine for provisions and warlike stores. The young men immediately entered into his schemes, and listened with great attention to those, who, under the sanction of age, related wonders concerning the intended expeditions; so that many of them sat whole days in the place of exercise, drawing in the dust the figure of the island, and plans of Libya and Carthage. However, we are informed that Socrates the philosopher, and Meton the astrologer, were far from expecting that these wars would turn to the advantage of Athens. Nicias was appointed one of the generals much against his inclination; for he would have declined the command, if it had been only on account of his having such a colleague. The Athenians, however, thought the war would be better conducted if they did not give free scope to the impetuosity of Alcibiades, but tempered his boldness with the prudence of Nicias.—For as to the third general, Lamachus, though well advanced in years, he did not seem to come at all short of Alcibiades in heat and rashness. But when the people had given their assent, and everything was ready for setting sail, it was found that the embarkation was ordered to take place on the very day when they celebrated the feasts called Adonia (the day when the women wept in memory of the mourning of Venus for the death of Adonis). Add to this the mutilating and disfiguring of almost all the statues of Mercury, which happened in one night—a circumstance which alarmed even those who had long despised things of that nature.” Plutarch says that a strict investigation was made into the affair, and upon this occasion the orator Androcles accused Alcibiades of having committed, or urged others to commit, this impiety; which he pretended to prove by another of the same kind, namely, that Alcibiades had mimicked the mysteries of Ceres and Proserpine. At first he was somewhat disconcerted; but when he perceived that the seamen and sol-



diers too, intended for the Sicilian expedition, were on his side, and heard a body of Argives and Mantineans consisting of a thousand men declare that they were willing to cross the seas and to run the risk of a foreign war for the sake of Alcibiades, but that if any injury were done to him, they would immediately march home again; then he recovered his spirits and appeared to defend himself.—It was now his enemies' turn to be discouraged, and to fear that the people, on account of the need they had of him, would be favourable in their sentence. To obviate this inconvenience they persuaded certain orators who were not reputed to be his enemies, but hated him as heartily as the most professed ones, to move it to the people, 'That it was extremely absurd, that a general who was invested with a discretionary power, and a very important command, when the troops were collected, and the allies all ready to sail, should lose time, while they were casting lots for judges, and filling the glasses with water to measure out the time of his defence. In the name of the gods let him sail, and when the war is concluded, be accountable to the laws which will still be the same.' Alcibiades easily saw their malicious drift in wanting to put off the trial, and observed, 'That it would be an intolerable hardship to leave such accusations and calumnies behind him, and to be sent out with so important a commission, while he was in suspense as to his own fate. That he ought to suffer death if he could not clear himself of the charge; but, if he could prove his innocence, justice required that he should be set free from all fear of false accusers, before they sent him against their enemies.' But he could not obtain that favour. He was indeed ordered to set sail; which he accordingly did, together with his colleagues, having near a hundred and forty galleys in his company, five thousand one hundred heavy armed soldiers, and about one thousand three hundred slingers, archers, and others lightly armed, with suitable provisions and stores. Arriving on the coast of Italy he landed at Rhegium: there he gave his opinion as to the manner in which the war should be conducted, and was opposed by Nicias: but as Lamachus agreed with him, he sailed to Sicily, and made himself master of Catana. This was all he performed, being soon sent for by the Athenians to take his trial. Plutarch goes on to describe the fury and intrigues of his enemies during his absence, and the imprisonment of many citizens suspected of being concerned with him in mutilating the statues. "However, the fury of the people was not so satisfied: but turning from the persons who had disfigured the Hermæ, as if it had reposed awhile only to recover its strength, it fell totally upon Alcibiades, and finally

they sent the Salaminian galley to fetch him home. Alcibiades immediately embarked, the consequence of which was that the Athenians could not take Messina. There were persons in the town ready to betray it, whom Alcibiades perfectly knew ; and as he apprised some that were friends to the Syracusans of their intention, the affair miscarried. As soon as he arrived at Thurii, he went on shore, and concealing himself there, eluded the search that was made after him. Finding that Thurii no longer afforded him a safe retreat, he went to Argos in the Peloponnesus, and afterwards to Sparta, where he encouraged the Lacedæmonians to make three fatal expeditions against the Athenians. The first was to succour Sicily, the second to attack the Athenians in Greece, and the third, which was the most important of all, was to get Decelæa fortified ; for this being in the neighbourhood of Athens, was productive of great mischief to that commonwealth." All this passage is remarkable, and particularly the last words, which form the basis of the comedy of the Birds. "The Lacedæmonians," adds Cornelius Nepos, "by the advice of Alcibiades, made an alliance with the king of Persia, fortified Decelæa in Attica, placed there a strong garrison, by which means they held Athens in continual check, and after having detached the Ionians from the interests of their rival, they assured themselves of the empire of Greece against Athens." The design of fortifying Decelæa was upon the point of being executed, when Aristophanes wrote this comedy.—As he foresaw the fatal consequences of it, and augured ill of the Sicilian expedition, being attached to Nicias, whose opinions he had adopted, he composed this allegorical piece, to satirize the project, and the ambition of Lacedæmon, and still more to engage Athens to prevent the misfortunes which threatened her, if Decelæa became a Lacedæmonian arsenal. Though he says nothing of the Sicilian war, for fear of offending the people, who were infatuated in its favour, yet we may observe that his design was adroitly to detach his country from it, and to lead her to recall her troops in order to oppose them to the more serious enterprises of Lacedæmon.

To these introductory remarks of Père Brumoy, I will add a few observations by the learned author of the "Theatre of the Greeks," (p. 362): "The comedy of the Birds sparkles with the boldest and richest imagination in the province of the fantastically marvellous : it is a merry, buoyant creation, bright with the gayest plumage. I cannot agree with the ancient critic, who conceives the main purport of the work to consist in the most universal, and most unreserved satire upon the corruption of the Athenian state, nay, of all human

constitutions in general. Rather say, that it is a piece of the most harmless buffoonery, which has a touch at every thing, gods as well as men, but without any where pressing towards any particular object. All that was remarkable in the stories about birds in natural history, in mythology, in the love of augury, in Æsop's fables, or even in proverbial expressions, the poet has ingeniously blended in this poem; he even goes back as far as the Cosmogony, and shows how at first black-winged night laid a wind-egg, whence lovely Eros, with golden pinions (doubtlessly a bird) soared aloft, and then gave birth to all things.—Two fugitives, of the human species, find their way into the domain of the birds, who are determined to revenge themselves on them for the many hostilities they have suffered from man; the captives save themselves by proving clearly that the birds are pre-eminent above all creatures, and advise them to collect their scattered powers into one enormous state: thus the wondrous city, Cloud-cuckoo-town (*Nephelococcygia*,) is built above the earth; all sorts of unbidden guests, priests, poets, soothsayers, geometers, lawyers, sycophants, wish to feather their nests in the new state, but are bid to go their ways: new gods are ordained, of course after the image of birds, as mankind conceived theirs as human beings; the frontier of Olympus is walled up against the old gods, so that no savour of sacrifice can reach them, whereby they are brought into great distress, and send an embassy, consisting of the voracious Hercules, Neptune, (who, after the usual fashion among men, swears, "By Neptune!") and a Thracian god who cannot talk Greek in the most correct fashion, but discourses gibberish; these however are compelled to put up with whatever terms the birds please to offer, and they leave to the birds the sovereignty of the world.—However like a farcical tale all this may seem, it has a philosophical significance; it casts a bird's eye glance, as it were, on the sum of all things, which, once in a way, is all very proper, considering that most of our conceptions are true only in a human point of view."

# THE BIRDS.

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## ACT I. SCENE I.<sup>a</sup>

**EUELPIDES**, *with a jackdaw as his guide*, **PEISTHETÆRUS**,  
*with a rook as his*, enter as in quest of the birds' dwelling.

**EU.** Bidd'st me go onward, where the tree appears?

**PEIS.** May'st thou be burst—here's mine croaks "back again."

**EU.** But why, O wretch, wander we up and down?  
We lose ourselves, threading the path in vain.

**PEIS.** Unhappy me, to have obey'd a rook,  
Who sends me 'bove a thousand stadia round.

**EU.** And that I, wretch, should listen to a jackdaw  
Until I wore away my finger nails!

**PEIS.** Where in the world we are I cannot guess.

**EU.** Canst thou not find thy country out from hence? 10

**PEIS.** No, nor, by Jove, could Execestides<sup>b</sup>.

**EU.** Ah me!

**PEIS.** Do thou, O friend, pursue this way.

**EU.** Philocrates, that mad and spiteful rascal<sup>c</sup>,

<sup>a</sup> The opening scene of this beautiful comedy exhibits a savage and rocky region, tangled with shrubs and dwarf trees; a wood in the lowest part; on one side a rock covered with bushes, the seat of the Epops; Euelpides, following a jackdaw, and Peisthetærus a rook, walk about in different parts, but so as to be able to discourse with each other.

<sup>b</sup> Our poet here notes Execestides as a slavish foreigner, who wished to be regarded as an Athenian, (see likewise v. 764 and 152.) The Scholiast says that, as a harper, he had gained the prize at the Carnéan Games in Lacedæmon, and twice at the Panathenaic festival.

<sup>c</sup> οὐκ τῶν ὀρνέων that is, one who deals in birds. ἀντὶ τοῦ ὀρνεοπώλων. There is likewise a covert allusion to Orneæ, a rich city of the Peloponnesus, lying between Sicyon and Corinth, famous for a battle between the Lacedæmonians and



Sing on the figtree branches—but th' Athenians  
 On the law-benches sing their whole life long.  
 'Tis therefore that we start upon this journey,  
 And with our basket, pitcher, and myrrh boughs,  
 Wander in search of some place free from care,  
 Where we may settle and live peacefully.—  
 Our present expedition is to Tereus  
 The Epops, since we wish to learn from him 50  
 If he hath seen this city in his flight.

PEIS. Ho you.

EU. What is't?

PEIS. This crow me warns long since  
 Of something up aloft.

EU. This jackdaw too  
 Gapes upward, as if showing somewhat to me.  
 Nor can it be but birds are somewhere here.  
 But we shall soon know if we make a noise.

PEIS. Then know'st thou what to do? Strike with thy foot  
 Against the rock.

EU. And knock thou with thy head  
 That so the noise be double.

PEIS. Then do thou  
 Take up a stone and strike.

EU. Most certainly— 60  
 Well said—Boy! Boy!

PEIS. What say'st thou? callest thou  
 The Epops, boy? Shouldest thou not have call'd  
 Epops instead of boy\*?

EU. Epops! then, wilt  
 Thou make me strike again? Epops!

\* I have here adopted Elmsley's ingenious and, to me, certain emendation *παῖ*  
*παῖσ'* instead of *παιδὸς γ' ἐχρῆν*.

## SCENE II.

*Enter TROCHILUS.*

WREN. Who're these ?

Who is it that calls out upon my master ?

EU. Apollo, thou averter, what a chasm<sup>f</sup>!

TRO. Ah, wretched me ! these men are bird-catchers.

EU. How strange thou dost not speak more fairly !

TRO. Ye

Shall perish.

EU. But we are not men.

TRO. What then ?

EU. I am the Libyan bird, the Fearling call'd<sup>g</sup>.

TRO. Thou sayest nought.

EU. Ask then what lies before thee. 70

TRO. And he, what bird is he ? Wilt thou not tell ?

PEIS. I am the Phasian Epicechodos<sup>h</sup>.

EU. But, by the gods, what sort of beast art thou ?

TRO. I am a slave bird.

EU. By some cock subdued<sup>i</sup> ?

TRO. Not so ; but when my master was made Epops,  
He wish'd I should be made a bird, that he  
Might have me for his pursuivant and slave.

EU. Does then a bird need one to wait upon him ?

TRO. He having been of mortal race, sometimes  
Desires to eat Phalérican anchovies.

<sup>f</sup> "Ἀπολλὸν ἀποτρόπαιε, τοῦ χασμῆματος. The chasm which here excites so much wonder in Euelpides, alludes to the extremely ringent masks which were made use of in this fanciful play ; contrary to the usual custom of the comic writers, whose personages were generally represented with a countenance less gaping than those of the tragic drama.

<sup>g</sup> Ὑποδεδιωὺς ἔγωγε. Aristophanes here feigns the name of a bird, ἀπὸ τοῦ δεδιέναι, *from fearing* ; and he calls it *Libyan*, because, as the Scholiast says, that region abounded in birds ; or, as Bergler imagines, in order that it may appear an unknown and foreign fowl, and thus the cheat be less easily detected. "*Je suis l'Hypodédios, oiseau de Lybie.*"—*French Translator.*

<sup>h</sup> So named from its extreme timidity, which it manifests in its own peculiar way, παρὰ τὸ φαίνεσθαι αὐτοῦ τὸ σκώρ, (Schol. see v. 68.) In the epithet *Phasian*, there is also an allusion to the word *συκοφάντης*, with which hateful race of men Athens especially abounded, (see the *Acharnians*, v. 691, and note.)

<sup>i</sup> This line alludes to the Athenian law passed after the Persian war, and which ordained that a fight between cocks should be instituted every year.

Then, having seiz'd a dish, I run to fetch them : 80  
 Now he desires pease porridge, there must be  
 A ladle and a pitcher—then I run  
 To seek a ladle.

EU. This bird is a wren.  
 Know'st thou, good wren, what is thy duty? summon  
 Thy master to us.

TRO. But just now, by Jove,  
 After a feast of gnats and myrtle berries,  
 He's fallen asleep.

EU. Yet wake him.

TRO. Well I know  
 He'll be enrag'd, yet for your sake I'll rouse him.

PEIS. Go and be hang'd, thou killest me with fear.

EU. Ill-fated me! my very jackdaw flies 90  
 In terror.

PEIS. O most wretched thou of beasts,  
 Hast thou let go thy jackdaw in this fright?

EU. And tell me, lost not thou thy crow in falling?

PEIS. By Jove, not I.

EU. Where is he then?

PEIS. Flown off.

EU. You did not let him go! friend, you're a brave one!

### SCENE III.

EPO. (*from without.*) Clear out the wood, that I may issue  
 forth.

EU. O Hercules, what monster can this be?  
 What means this plumage and the triple crest?

EPO. Who are they that seek for me?

EU. The twelve gods  
 Appear to have chastis'd thee.

EPO. Mock you me, 100  
 Seeing my plumage? for, O strangers, I  
 Was once a man.

EU. We mock not thee.

EPO. Whom then?

PEIS. Thy beak appears to us ridiculous.



EPO. Truly beneath this guise in tragedies,  
Tereus I am by Sophocles disfigur'd.

EU. Are you then Tereus? whether bird or monster<sup>k</sup>?

EPO. Indeed I am a bird.

EU. Where are thy wings then?

EPO. They are fallen off.

EU. Was it by some disease?

EPO. No—but in winter all the winged race  
Their feathers shed, and others spring again. 110  
But tell me, who are ye?

EU. Who are we? mortals.

EPO. And of what soil?

EU. Whence the fine galleys come<sup>l</sup>.

EPO. And Heliastics then are ye<sup>m</sup>?

EU. By no means—

But on the other hand Apheliastic.

EPO. What? is this seed sown there?

EU. Seek as thou may'st,

A small crop wilt thou gather from that field.

EPO. From what necessity are ye come hither?

EU. Our wish was to confer with thee.

EPO. Of what?

EU. Because thou wast a man, as we too, once;

And wert in debt moreover, once, as we; 120

And didst not like to pay them, as we, once:

Then having chang'd thy nature for a bird's,

Thou flewest round the world, o'er land and sea,

<sup>k</sup> These words I have rendered according to J. Seager's emendation, *πότερον ὄρνις ἢ τέρας*, instead of the old reading, *ὄρνις ἢ ταιῦς*, which Brunck defends, and explains by supposing that the former word denotes the domestic fowl, and that the latter alludes to the exhibition of peacocks, which was made at the new moons to the Athenian people, among whom that bird was extremely rare in the time of Aristophanes, (see note on the *Acharnians*, v. 63.)

<sup>l</sup> That is, Athens, for not long before the time when this comedy appeared, the Athenians had sent a naval expedition against Catana, Syracuse, and other towns of Sicily, in the eighteenth year of the war, as is related at large by Thucydides, (b. vi.) and, as the Scholiast observes, were always great in fitting out their naval armaments.

<sup>m</sup> *μῶν ἡλιαστά*. See the *Knights*, v. 255; the word *ἀπηλιαστά* in the next line (*ἀφῆλιαστά*, as the first and third Junta editions read), is well rendered by the French translation "*des Antiplaideurs*."

And so all things didst scan that man or bird may ;  
 Therefore as suppliants have we come to thee,  
 That you may tell us of some well-fleec'd town,  
 Where we may rest, as in a goat-skin garment.

EPO. Seek ye a greater town than Cranaus' then ?

EU. Not greater, but more suitable to us.

EPO. Thou seekest then an aristocracy. 130

EU. I? by no means, for Scellius' son I hate<sup>a</sup>.

EPO. What sort of city would you like to dwell in ?

EU. That where one's greatest business should be such,  
 That some one of my friends at early dawn  
 Approaching to my door, should say to me,  
 " By the Olympian Jupiter, I wish  
 That, having wash'd betimes, thou and thy children  
 Would come to me, and keep a marriage feast ;  
 By no means fail to do so—if you should,  
 Come not to me when my affairs go ill." 140

EPO. By Jupiter you are in love with hardships.  
 And thou ?

PEIS. I too am charmed with these.

EPO. With what?

PEIS. Should any father of a blooming girl  
 Meet and reproach me as if injur'd, thus—  
 " 'Tis well indeed that you, Stilbonides,  
 Meeting my girl, return'd from the gymnasium,  
 Address'd her not, though my paternal friend."

EPO. O wretched man, what doings you would have !  
 But there is such a city as you speak of,  
 Near the Red sea<sup>o</sup>.

EU. Ah me ! let it not be 150  
 Beside the ocean where the Salaminian<sup>p</sup>

<sup>a</sup> A play upon the word *Aristocrates*, the name of the son of Scellius, mentioned also by Demosthenes. This is a sort of paranomasia, by which the Scholiast says Euelpides declares his aversion to the tyrannical Athenian aristocracy.

<sup>o</sup> This name is variously applied by the ancients to denote the Indian ocean, the Persian, or the Arabian gulf.

<sup>p</sup> There were two vessels kept by the Athenians in especial service (*νηες δύο ὑπηρέτιδες*, Schol.,) the *Paralus* and the *Salaminia*, the latter of which was used to bring those who were summoned to attend the judicial courts, and the *Paralus* what concerned the sacrifices.

May on some morning pop upon our view,  
 Bringing the bailiff with a summons for us.  
 But canst thou tell us of some Grecian city?

EPO. Then wherefore go not and in Lepreum<sup>9</sup> dwell,  
 Th' Elean town?

EU. 'Tis, by the gods, because,  
 Altho' I have not seen it, I abhor  
 The leprous Lepreum, for Melanthius' sake.

EPO. Well, there are others, as the Opuntian Locris,  
 Where it is fit to dwell.

EU. But I would not 160  
 Be an Opuntian for a golden talent.  
 But pray what sort of life is this among  
 The birds, for you must know it well.

EPO. In truth  
 Not disagreeable—for there we live  
 First, without need of money.

EU. Thou hast taken  
 A great part of the dross of life away.

EPO. In gardens then on the white sesamum,  
 Myrtles, and poppies, and wild mint we feed.

EU. In sooth you lead a newly wedded life.

PEIS. Ah! ah! I truly in the race of birds 170  
 See power and wisdom, which may be, if you  
 Will take my counsel.

EPO. Yours? what respect?

PEIS. What counsel do ye ask? first fly not round  
 On every side with gaping mouths, for this  
 Is an unseemly act—should any straight

<sup>9</sup> Four years before the acting of this play the town of Lepreum was occupied by the Spartans, who placed there the manumitted Helots, on which account they were prohibited by the Eleans from contending in the Olympic games. Melanthius was a tragic poet, afflicted with the leprosy, thence said to be a Leprian, or perhaps from inhabiting that town, according to the Scholiast, and derided by Aristophanes, Plato, and other comic writers, for his effeminate disposition; he is mentioned again with Morsimus in the Peace (v. 776.) See likewise v. 974. The Opuntian Locrians, mentioned in the next line, were a people bordering on the Bœotians and Phocæans, and received the name from their chief city Opus, denominated from its founder, the son of Jupiter and Protogeneia, daughter of Deucalion and Pyrrha, (see Pindar, Ol. ix. 84; x. 16.)

Demand of those who fly about us there  
 “What bird is this?” Teleas will answer them  
 This man’s a giddy-pated bird, that flies  
 Trackless, and ne’er remaining in one spot.

EPO. By Bacchus, well you reprehend these ways : 180  
 What ought we then to do ?

PEIS. Construct one city.

EPO. What city could we birds construct ?

PEIS. In truth,  
 What a most foolish question hast thou spoken !  
 Look down below.

EPO. I do.

PEIS. Now look above.

EPO. I do.

PEIS. Turn thy neck round.

EPO. By Jupiter,  
 Much shall I profit, if I put it out.

PEIS. Dost thou see aught ?

EPO. The clouds and sky.

PEIS. Is not  
 This the birds’ pole ?

EPO. Pole ? how ?

PEIS. As one should say  
 A place—since round all things it turns and passes.  
 On this account it is now call’d a pole— 190  
 But if you once dwell there and fortify it,  
 Instead of pole twill be your polity.  
 So that like locusts you shall govern men,  
 And as with Melian famine kill the gods<sup>r</sup>.

EPO. How ?

PEIS. Since air holds the space twixt heaven and earth,  
 Then as if we, willing to go Delphi<sup>s</sup>,

<sup>r</sup> The species of locust here spoken of (*πάρνοπες*,) is one particularly noxious to vines and vegetable productions. The *Melian famine* refers to the rigorous blockade of the island of Melos by the Athenians, detailed by Thucydides in the end of his fifth book ; whence *λιμὸς Μήλιος* passed into a proverb, like *Saguntina fames* among the Romans.

<sup>s</sup> As Bœotia was situated between Attica and Delphi, if the Athenians wished to go to the latter (*Πυθῶδε*) they must ask permission of the Bœotians to pass through their territory.

Of the Bœotians ask a passage through ;  
 Thus, to the gods when mortals sacrifice,  
 Unless to you the deities bring tribute  
 Thro' the strange city and chaotic realms, 200  
 The fume of victims you shall not convey.

EP0. Ah! ah!—by earth, and gins, and nets, and traps<sup>†</sup>,  
 I never heard a pleasanter device.  
 So that I'd build the city with your aid,  
 If it be pleasing to the other birds.

PEIS. And who should state th' affair to them?

EP0. Thyself.  
 For being long time with them, I have taught them  
 Who erst were barbarous, the use of speech.

PEIS. And how can you convoke them?

EP0. Easily—  
 For having straightway come into the wood, 210  
 Then wak'd my nightingale, we'll summon them  
 And they will run, soon as they hear the sound.

PEIS. O thou most dear of birds, now stand not idle,  
 But, I entreat thee, come with all despatch  
 Into the wood, and wake the nightingale.

EP0. Come, my companion, cease from sleep,  
 And the hymns' sacred measures keep,  
 Which warbled from thy mouth divine,  
 Lament the youth of tearful line,  
 Itys thy progeny and mine<sup>‡</sup>. 220  
 Revolving in thy tender throat,  
 The liquid melancholy note.

<sup>†</sup> This is a very natural adjuration for birds dreading *the snare of the fowler*. They are afterwards enumerated by Peisthetærus with greater minuteness at v. 526.

<sup>‡</sup> With this passage compare Sophocles, (*Electra*, 147, 8.)—

ἄ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται,

and Horace, (*Od.* iv. 12. 5.)—

Nidum ponit, Ityn flebiliter gemens  
 Infelix avis, et Cecropiæ domus  
 Æternum opprobrium, quod male barbaras  
 Regum<sup>•</sup> est ultra libidines.

---

<sup>•</sup> That is, Tereus the Thracian king, here turned into the Epops.

And through the leafy bindweed's shade  
 Let the clear sound Jove's seats invade.  
 Apollo of the golden hair,  
 Listen and wake responsive there,  
 Upon his lyre with ivory bound,  
 Thy sorrow's elegiac sound.  
 Meanwhile the gods' symphonious band  
 Rang'd in celestial chorus stand ;  
 Then by immortal mouths exprest,  
 Resounds the concert of the blest.

230

[*Here a flute sounds from within.*]

PEIS. O royal Jupiter, how hath that bird  
 Charm'd all the wood with her mellifluous song!

EU. Ho, there !

PEIS. What is't ?

EU. Wilt thou be silent ?

PEIS. Why ?

Th' Epops prepares to tune his song again.

EPO. Popoi, come on—come all together,  
 Each bird that flies with kindred feather,  
 And ye that in the well-sown hollows feed,  
 Myriads of tribes which eat the bearded grain, 240  
 Swift fluttering race that gather up the seed,  
 And send afar your dulcet strain ;  
 Ye too, that chirping round the glebe rejoice,  
 Thus pouring forth your slender voice,  
 Tio, tio, tio, tio, tio, tio, tio, tio.  
 And ye that round the gardens throng,  
 Weaving in ivy boughs the song,  
 Some scatter'd o'er the mountain's height,  
 Some who the wilding-olive eat,  
 Or make the arbutus your meat, 250  
 Speed to my voice your rapid flight,  
 Who near the marshy hollows stray,  
 Chasing the gnats, your sharp-mouth'd prey ;  
 Ye who earth's dewy spots retain,  
 Or Marathon's delightful plain ;  
 And hazle hen in varied plumage dight \*,

\* This bird, the *attagen Ionicus* of Horace, (Ep. 2. 54),) so euphoniously named

Ye who on ocean's wavy swell  
 In tribes with flying halcyons dwell,  
 Lend to our latest news an ear,  
 All long-neck'd birds assemble here. 260  
 For hither comes a shrewd old sage,  
 New counsels skill'd to teach;  
 Whose hands in fresh designs engage,  
 Then all attend his speech.

## SCENE IV.

*The birds who form the Chorus are heard at a distance.*

CHO. Toro, toro, toro, toro, toro, toro, toro, toro, toro,  
 Kickabau, kickabau;  
 Toro, toro, toro, toro, ——— tobrix.

PEIS. See'st any bird?

EU. I, by Apollo? none;  
 Altho' to heaven I look with gaping mouth.

PEIS. In vain then hath the Epops, as it seems, 270  
 Entered the sheltering covert of the wood,  
 Her eggs to cherish with a plover's care.

PH. Torotinx, torotinx.

PEIS. But friend, some bird approaches us.

EU. By Jove,  
 A bird indeed—what can it be?—a peacock?

PEIS. He will inform us—say, what bird is this?

EPO. It is not one of that familiar tribe  
 Which you are wont to see—but one that dwells  
 In marshes—

PEIS. Gods, how fair and phoenix red!

EPO. With reason—for his name is Phœnicopter', 280

EU. Hollo, you—

PEIS. Wherefore callest thou?

EU. Here is

Another bird.

by the Germans, *rothes gehaubtes Haselhuhn*, (hazle hen,) is again mentioned at v. 762, where it is humourously compared to a run-away slave, whose back is marked with a scourge. Some call it a godwit, others a heathcock.

’ Purple-winged.

PEIS. By Jove, indeed another;  
And one who comes from an outlandish place.  
What bird is this descending from the mount,  
Like an impertinent poetic prophet?

EPO. His name is Mede.

PEIS. Mede? O king Hercules!  
How flew he then without his camel here?

EU. Here is again some other crested bird.

PEIS. What wonder's here? Art thou not the sole Epops,  
Or's he another?

EPO. This is Philocleo's son, 290  
Of Epops born—so I am his grandsire—  
As if thou should'st say Hipponicus, son  
Of Callias, and of Hipponicus Callias.

PEIS. In truth he's Callias—how he sheds his plumes!

EU. Just like a lord, he's plucked by sycophants,  
And women help to strip him of his feathers.

PEIS. O Neptune, how this other bird is dyed!  
What call ye him?

EPO. 'Tis the Catophagus\*.

PEIS. Is any other than Cleonymus  
A glutton rightly called? and being he, 300  
How is't he hath not cast away his crest?  
But what means all this crested pride of birds?  
Come they thus arm'd to the diaulic course\*?

EU. O friend, they're like the Carians, who abide

\* So named from its gluttonous propensities—and properly applied to Cleonymus (*le barbateur*, French translator.) The following question of Peisthetærus refers to the oft-repeated tale of Cleonymus having cast away his shield in battle, (N. 352; I. 1152.)

\* The diaulic course was in length a double stadium, run either on foot or in chariots; the latter contest was much affected by the noble Athenian youths, who came to it in crested helmets, and was received among the Olympic contests in the fourteenth Olympiad. Wiland conjectures that the poet means here to pass a censure on the choragi, who had not sufficiently distinguished the genera of the birds which form the chorus of this exquisitely fanciful drama, contented with having given them all crests. But as they are distinguished by Peisthetærus, we may conclude that their appearance on the stage was discriminated by some diversity of dress. In the next line Euelpides alludes to the crests worn by the Carians, who inhabited the hilly parts of the country, (*λόφους*), that they might be secure from the constant attacks of the Ionians, who dwelt on their northern border. Dindorf.



Beneath the refuge of their sheltering crests.

PEIS. O Neptune, see you not how great a crowd  
Of birds is here collected?

EU. King Apollo!

Whew, what a cloud!—it is not possible  
To see the passage through so dense a flight.

PEIS. This is a partridge; that, by Jupiter, 310  
A hazle hen; a widgeon this; and that  
A halcyon.

EU. And who's this behind her?

PEIS. That?

A ceirylus<sup>b</sup>.

EU. But is there such a bird?

PEIS. Is there not sporgilus?—And there's an owl.

EU. What say'st thou? Who hath brought an owl to  
Athens?

PEIS. A magpie, turtle dove, lark, white owl, thyme,  
Pidgeon, hawk, nertos, ring dove, cuckoo, red hawk,  
The bird with fiery head, and water fowl  
Of purple plumage, screech owl, didapper,  
Butcher bird, green woodpecker, and osprey. 320

EU. Ho, ho, what crowd of fowl! what tribes of black-  
birds!

With cries and chirpings how they run about!

Threaten they us?—alas, they gape and look  
Tow'rds thee and me.

PEIS. Such is my notion too.

CHO. [*Chirping.*] Where's he that call'd me? in what place  
abides he?

<sup>b</sup> The male, as halcyon is the female kingfisher, and *le martin pêcheur* of Buffon. There is however considerable difficulty in assigning to the various members of the plumed creation of Aristophanes, especially the eighteen kinds enumerated farther on by Peisthetærus, their proper name and generic distinction. The Scholiast derives *κειρύλος* from *κείρειν*, *tondere*, and tells us that Sporgilus is the name of a barber, who is also rendered comically famous by Plato, in his drama called *the Sophists*—

το Σποργίλου κουρῆιον ἔχθιστον τέγος.

Of the eighteen different birds mentioned above, the French translator has not rendered the name of five in any other way than merely expressing them in modern letters—hypothymis, nertos, céblepyris, cerchnis, dayops.

EPO. Long since I'm here, and don't desert my friends.

CHO. Titititititititi.

What friendly converse would'st thou have with me?

EPO. A plan that's mutual, safe, just, sweet, and useful;  
For two men, subtle reasoners, are come to me. 330

CHO. When? how—what say'st?

EPO. I say that two old men  
Are hither come to me on an affair  
Of vast importance.

CHO. O thou who art stain'd  
With deeper crime than since my birth I knew,  
How say'st thou?

EPO. Tremble not at what I say.

CHO. What hast thou done to me?

EPO. I've harbour'd men  
Who are in love with this society.

CHO. And hast thou done this deed?

Yes, and rejoice.

That I have done 't.

CHO. And are they now with us?

EPO. They are, if I'm myself with you.

CHO. Ah! ah! 340

We are betray'd, and suffer pains,  
Inflicted by unrighteous hand;  
For he who in one friendly band  
With us was nurtur'd on the plains,  
The ancient statutes hath transgress'd,  
And solemn vows by birds profess'd;  
Hath call'd our footsteps to deceit,  
And an unhallow'd race to meet,  
Which since at first on earth was rear'd  
Still hostile to our kind appear'd. 350

Then of the bird we'll take account hereafter;  
But these old men, I think, should render us  
Just retribution, and be torn in pieces.

PEIS. How are we lost indeed!

EU. Thou art to us  
The sole cause of these evils—for what purpose  
Ledd'st thou me thence?

PEIS. That thou might'st be with me.

EU. Rather that I might weep most dreadfully.

PEIS. Thou ravest much to entertain this thought ;  
For how canst weep when once thine eyes are pluck'd  
out?

CHO. Io, io—lead on and rush 360  
To the war's sanguinary crush,  
And in avenging circle bring  
The might that dwells in every wing.  
For they together should lament,  
And to our beaks the food present,  
Since neither shady mountain's side,  
Nor clouds' ætherial veil can hide,  
Nor bosom of the hoary sea,  
These men who think to fly from me.

But let us not delay to pull and bite them. 370

Where's our commander? let him lead the right wing.

EU. 'Tis so, then whither wretched shall I flee?

PEIS. Ho, will you not remain?

EU. That I by these  
May be in pieces torn?

PEIS. But in what manner  
Think'st thou to fly from them?

EU. I know not how.

PEIS. But I exhort thee that remaining here,  
Thou shouldest fight, and take the pots in hand.

EU. But of what use will our pots be to us?

PEIS. The owl will not approach us<sup>c</sup>.

EU. What defence  
Have we against these crooked talon'd birds? 380

PEIS. Snatch up a spit and fix it down before you.

EU. And what to guard our eyes?

PEIS. Take up and put  
A vinaigrette upon them, or a dish.

EU. O thou most wise of men, full well hast thou  
And with a general's prudence, found that out.

<sup>c</sup> Although a bird of Athens, the owl will dread the Athenians about to consecrate the city with sacrifices, whence they brought their spits with them; i.e. their spears within the bucklers (ὀβελίσκους καὶ χύτρας), in military fashion.

- In stratagems thou now surpasses<sup>d</sup> Nicias.
- CHO. Eleleleu, proceed—let down the beak.—  
 Drag, pull, strike, pierce, cut down the foremost pot.
- EPO. Tell me, O most malicious of all beasts,  
 Why would you thus destroy and tear in pieces 390  
 Men at whose hands ye have endur'd no wrong,  
 Connected with my wife by kin and tribe?
- CHO. And why should we more pity them than wolves?  
 Or whom more hostile should our vengeance punish?
- EPO. But if by nature enemies, yet they  
 Are friendly-minded, and have hither come  
 To teach us something useful.
- CHO. But how should they  
 Instruct or tell us what is profitable,  
 Who to our fathers were inveterate foes?
- EPO. And yet wise men learn much from enemies. 400  
 For caution saves all—this you never would  
 Learn from a friend, but straight a foe compels you;  
 From foes, not friends, have cities learn'd to raise  
 High walls with labour, and procure large ships;  
 This learning keeps house, children, wealth, secure.
- CHO. But first, methinks, we should admit a parley.  
 For even from foes a man may wisdom learn.
- PEIS. They now remit their rage—fall back awhile.
- EPO. 'Tis just, and you should render me this favour.
- CHO. But in no other thing have we oppos'd thee. 410
- PEIS. They are more peaceful towards us—then lay down  
 The pitcher and the dishes—it becomes us  
 To walk about the camp, the spear I mean,  
 The spit at hand, and close beside this jar,  
 Keeping the last in sight—since fly we must not.
- EU. 'Tis true—but if we die, where upon earth  
 Shall we be buried?

<sup>d</sup> The illustrious son of Niceratus, as we are informed by Thucydides, in his third book, particularly excelled in the use and application of warlike engines. This talent was conspicuously exercised, according to the Scholiast, in the close and rigorous blockade of the island of Melos. Plutarch, in his Life of Nicias, confirms this account, and mentions several instances of his love of stratagem, especially his building a wall round the city of Syracuse.

PEIS. In the Ceramicus<sup>e</sup>;  
 For that it may be done at public cost,  
 We'll tell the generals that we have died  
 Fighting against the foes in Orneæ<sup>f</sup>. 420

CHO. Resume the former rank, and lay aside  
 Your mind to anger prone<sup>g</sup>, like an arm'd soldier,  
 And let us question these who they may be,  
 Whence they are come, and upon what design—  
 Ho, Epops, thee I call.

EPO. What would'st thou hear?

CHO. Who're these, and whence?

EPO. Strangers, from sapient Greece.

CHO. What chance could ever bring them to the birds?

EPO. Love of thy life, thy diet, and thyself.

To dwell and to remain with thee entirely.

CHO. What's this you say? and what have they to tell us?

EPO. Things past belief, and never heard of yet. 431

CHO. Canst see what gain attends his sojourn here,

Whereon relying while he dwells with me;

He may, or be superior to his foes,

Or gain the means of profiting his friends?

EPO. He speaks of some great happiness, which can  
 Be neither utter'd nor believ'd—since he  
 Proves by convincing arguments that all,  
 Both here and there, and on each side, is yours.

CHO. But is he mad?

EPO. I cannot say how wise. 440

CHO. Dwells wisdom in such minds?

EPO. The fox's craft.

Sophistic, ready, fine as bolted flour.

<sup>e</sup> This was a place without the city, where those slain in battle were buried, and funeral orations (λόγοι ἐπιτάφιοι) in their praise publicly pronounced over them.

<sup>f</sup> This is a paranomasia, or play upon the word ὄρνεα, *aves*, and Ὀρνεαί, a city of Peloponnesus, between Corinth and Sicyon. (See the note on v. 12.), where the same equivoque recurs.

ε καὶ τὸν θυμὸν κατὰθου κύψας  
 παρὰ τὴν ὀργὴν.

So in v. 466.—ὃ (ἵππος) τι τὴν τούτων θραύσει ψυχὴν. Compare Sallust (Jugurtha, ix.), Igitur rex——flexit animum suum.

CHO. Quick bid him speak to me—for when I hear  
 Thy words, I'm rais'd upon the wings of hope.  
*[Addressing himself to the Athenians and to the people.]*

EPO. Come thou, and thou, put by this panoply,  
 And hang it up with an auspicious omen  
 Inside the furnace, near the president<sup>b</sup>.  
 But thou, declare and say on what account  
 I have conven'd them.

PEIS. By Apollo, no ; 450  
 Unless they'll strike a bargain like to that  
 Which the sword cutler ape did with his wife<sup>i</sup>,  
 That they will neither bite, nor pull, nor poke.

CHO. What art thou talking of? for shame!

PEIS. Not so ;  
 Thy eyes I speak of.

CHO. I accept your terms.

PEIS. Now swear the same to me.

CHO. I swear to this.  
 So with all these for judges and spectators,  
 May conquest be my lot.

PEIS. It shall be so.

CHO. And should I fail, may I victorious prove  
 But by one single judgment.

## SCENE V.

*Enter HERALD.*

HER. Silence, people! 460  
 Let all the soldiers take their arms, and go

<sup>b</sup> According to the Scholiast, there are various interpretations of ἐπιστάρης, in this line. The most probable appears to be, that it was an earthen image of Vulcan, the god of fire (πήλινος Ἡφαιστος), stationed near the hearth, as president of the kitchen. Others imagine it to have been a long wooden beam, into which nails were fastened, whence they were accustomed to suspend the culinary utensils. Aristophanes also alludes to the Athenian custom of hanging up their arms near the chimney, after their return from the war. (See the Acharnians, v. 267.)

<sup>i</sup> It appears from the Scholiast, that Panætius, a man of diminutive stature and mischievous ape-like disposition, is here glanced at by our author, as well as in his comedy of the Islands, of which we possess but eleven fragments. The compact alluded to, as Symmachus asserts, forms the subject of an apologue of Æsop—ἡ τοιούτου τίνος.

Back to their homes. Meanwhile let us consider  
What on the tablets is to be inscrib'd.

CHO. Deceitful still in all respects is man.

Yet tell me thou—for haply thou may'st speak  
Some good exceeding what I can desire,  
Or some superior efficacy, pass'd  
By my unthinking mind—but thou perceiv'st,  
Speak then in common—for what good thou chancest  
To bring, thyself shall share no less than I. 470  
But from whatever cause thy mind has been  
Induc'd to come, declare it confidently.  
For we will not ere that transgress the truce.

PEIS. By Jove, I long to do't—and one oration  
Is ready kneaded by me, which nought hinders  
That I put in the oven. Boy, bring the crown,  
And o'er my hands let one pour water quickly.

EU. Are we about to dine, or what?

PEIS. By Jove,  
Not so—but I desire to speak some grand  
And dainty word, such as shall melt their soul<sup>k</sup>. 480  
So greatly am I griev'd on your account,  
Who once were kings.

CHO. We kings? of what?

EU. Ye are  
Of all that is; of me first, and of him,  
Of Jupiter himself; more ancient ye  
Than Saturn, Titans, and the earth.

CHO. The earth?

PEIS. Yes, by Apollo.

CHO. This I never heard.

PEIS. 'Tis that thou art unlearn'd, nor in affairs  
Much skill'd, nor hast thou handled Æsop well<sup>l</sup>,

<sup>k</sup> μέγα καὶ λαρινὸν ἐπος τι. According to the Scholiast, λαρινὸν is a metaphorical word, taken from great and fat oxen; although some derive it from a certain huge shepherd named Larinus, dwelling on the continent, being descended from the famous oxen of Geryon. Brasse, in his lexicon, interprets the word [*saginat*us, *pinguis*,] fattened, fat.

<sup>l</sup> οὐδ' Αἰσωπον πεπάρτηκας. On this line the Scholiast observes, τὸ δὲ πατῆσαι ἴσον ἐστὶ τῷ ἐνδιατρίψαι. Lessing concludes from this passage, that even in

Who said that of all kinds the lark was first,  
 Produced before the earth—and when his sire, 490  
 Dead with disease, had been expos'd five days,  
 That doubting and perplex'd, she buried him  
 In her own head.

Eu.                               The father of the lark,  
 Now lies interr'd since death in Cephialæ<sup>m</sup>.

Epo. If they were prior then to earth and gods,  
 The realm is theirs by right of eldership.

Eu. True, by Apollo—wherefore it behoves thee,  
 From this time forth, to nourish well thy beak,  
 Since quickly Jupiter will not restore  
 The sceptre to the race of woodpeckers<sup>n</sup>. 500

PEIS. Now that the gods in old time rul'd not men,  
 But birds the sceptre held, are many proofs.  
 And straightway I will show you how the cock  
 Rul'd, and the Persians govern'd first of all,  
 Ere yet Darius reign'd and Megabyzus,  
 And from that rule was call'd the Persian bird<sup>o</sup>.

Eu. Wherefore he, sole of birds, like the great king  
 Struts with erected crest upon his head.

PEIS. So potent was he then, so great, and far  
 Renown'd, that even now from th' ancient power, 510  
 When he but chants his song at break of day,  
 All leap to work, the braziers, potters, tanners,  
 Curriers, bath-keepers, mealmen, armourers,

the time of Aristophanes there existed a certain collection of *Æsop's Fables*, which were then in every one's mouth under the title of *Æsop*.

<sup>m</sup> A punning allusion to the burgh of that name belonging to the tribe Aca-mantis. (Schol.)

<sup>n</sup> τῷ δρυκολάπτῃ, called by other authors δρυκολάπτης, from δρῦς, *quercus*, and κολάπτω, *scalpo*; because this bird, in seeking its food, buries its beak within the chinks of the oak bark. And since this tree was sacred to Jupiter, as Virgil says (G. iii. 332.),

Sicuti magna Jovis antiquo robore quercus,

Epops reasonably doubts whether the king of the gods will deliver his sceptre to so sacrilegious a bird. (Schol. Berg.)

<sup>o</sup> The former was king, and the latter his satrap and general of the forces in Persia, under whom Egypt was taken, and Memphis overthrown. By the *Persian bird*, some understand the domestic cock, others the peacock; mentioned below at v. 707.



And manufacturers of harps—all these  
March out by night with slipper'd foot.

Eu.

Ask me

Of that—for wretched I have lost a cloak  
Of Phrygian wool through him—since being once  
Invited to a banquet, when a boy,  
On the tenth day was nam'd, I fell asleep<sup>p</sup>,  
After a copious drinking in the city. 520  
And ere the rest had supp'd<sup>q</sup>, he sang—when I  
Thinking it dawn, to Alimus retreated.  
And now beyond the walls I had proceeded,  
When with his club a villain strikes my back;  
I fall, and shout for aid, when he snatch'd off  
My garment.

PEIS.

Then the kite began to rule

Over the Greeks.

EPO.

The Greeks?

PEIS.

And ruling, first

Taught them to bend in homage to the kites.

Eu.

By Bacchus, I, when once I saw a kite,  
Fell prostrate down before it—then supine,  
Swallow'd with mouth agape an obolus.  
Then travelled homewards with an empty purse.

530

PEIS.

Of Egypt and Phœnicia's whole extent  
The cuckoo erst was king—and when he cried  
“Cuckoo,” then the Phœnicians all began  
To reap the wheat and barley in their fields.

Eu.

This was the word in truth—“Ye circumcis'd,  
The cuckoo calls a-field<sup>r</sup>.”

<sup>p</sup> According to the Scholiast, quoting Euripides in his *Ægeus*, it was the custom among the Athenians to name their children at a feast held on the tenth day after their birth. Aristotle affirms that the names were given on the seventh day. (See below, v. 985.)

<sup>q</sup> καὶ πρὶν δεπνεῖν. I have here followed the reading which appears in the first and third Junta editions, in preference to that given by Brunck and Invernizius—καὶ πρὶν δὲ πεινῇ. J. Seager proposes to read καὶ πρὶν δ' ἀπίμεν—and before the rest departed. Alimus, mentioned in the next line, was a burgh of the tribe Leontis.

<sup>r</sup> κόκκυ, Ψωλοὶ πεδίωνδε. It appears from this passage, as well as from Herodotus (*Euterpe*, 104.), that the Phœnicians, like the Jews, practised the right of circumcision from very early times. The father of Grecian history affirms that

- PEIS.** So they maintained :  
 Their sway, as when some chief in Grecian cities,  
 Like Agamemnon rules, or Menelaus ; 540  
 Upon the sceptre sat a bird, partaking  
 The gifts that were presented to his lord.
- EU.** In truth I knew this not, and therefore wonder  
 Seiz'd me whene'er upon the tragic scene  
 Holding a bird, came any Priam forth,  
 He watched Lysicrates and all his bribes \*.
- PEIS.** And that which is the strangest thing of all,  
 Jove, who now rules, stood holding on his head  
 That eagle-bird which mark'd his royal state †.  
 His daughters bore an owl, a hawk Apollo, 550  
 Emblem of servitude.
- EU.** Well said, by Ceres.  
 And wherefore hold they these ?
- PEIS.** That whensoever  
 A victim's entrails, as the law directs,  
 The sacrificer gives into their hands  
 Before e'en Jove they may those entrails taste.  
 Then by a god none swore, but all by birds.  
 And Lampo to this time his adjurations

these are the only people who use circumcision, and that in the same manner as the Egyptians. As this practice can be traced both in Egypt and Ethiopia to the remotest antiquity, it is not possible to say which first introduced it. The Phœnician harvests must have begun much earlier than ours, as the wheat and barley was reaped at the first note of the cuckoo.

\* This anachronism, as Dindorf observes, is made by Aristophanes in order to place a mark of infamy upon Lysicrates, an official or statesman of that time, always gaping after bribes and gifts ; and observing in the language of Aristophanes, ὅτι δωροδοκοίη.

† Bergler observes that the word ἱστῆκε, here used by Aristophanes, denotes an image direct and dedicated, and is particularly understood of the statue of Jupiter, made by Phidias ; (see Pindar, Pyth. i. 10.) The eagle on the top of the sceptre was the usual symbol of sovereignty among the Persian monarchs. The expression (βασιλεὺς ὦν) seems to denote that this was the accustomed mark of royal state. On the following lines of this curious dialogue, the Scholiast observes, that Apollo holds a hawk, because it was esteemed a prophetic bird, and as the minister of Jove, since it was smaller than the royal eagle. We further learn from Herodotus, that among the Babylonians every sceptre was headed by an apple μῆλον (qu. pomegranate ?), or rose, or lily, or eagle, or something of that kind.

Makes by the goose<sup>u</sup>, when he deceives in aught.  
 Thus all erst thought you great and venerable;  
 But now as slavish fools, or like 560  
 A band of furious men they strike.  
 While for you every fowler sets  
 Even in the temples gins and nets,  
 With meshes fine as clouds of air,  
 Cages and each delusive snare.  
 Then sellers to the mart convey,  
 In multitudes their feather'd prey,  
 And buyers the plump breast essay;  
 Nor satisfies it their desire  
 To place and roast you at the fire; 570  
 But cheese they scrape, and add beside  
 Benzoin, the sharp and oily tide<sup>x</sup>;  
 Then straight another mixture form,  
 Pounding ingredients sweet and warm;  
 And this rich compound o'er you shed,  
 As for dry bodies of the dead<sup>y</sup>.

CHO. Grievous indeed, most grievous are the words  
 That thou hast spoken, friend; how I deplore

<sup>u</sup> Lampo was a prophet and sacrificer, and to illustrate his remarkable oath the Scholiast informs us that Socrates, in the twelfth book of his Cretan history, affirms that Rhadamanthus, the most just king of Crete, would not at first suffer any of his subjects to swear by the deities; but ordered them to make their adjurations by the goose, the dog, the ram, or some other animal. Lampo was alive when this charming drama was brought on the stage, being mentioned by Cratinus in his *Nemesis* as then living, and this was long afterwards. Lampo swears, *διὰ τὸν χῆν'*, instead of *διὰ τὸν Ζῆνα*.

<sup>x</sup> ————— *ἔλαιον*,

*Σίλφιον, ὄξος*

That is, the celebrated sweet smelling and precious silphium of Cyrene—the laserpitium of the Latins, mixed with oil and vinegar sauce. It is mentioned again in the *Plutus* (v. 926.)

<sup>y</sup> I have here adopted Reiske's conjectural reading, *αὖτων ὥσπερ κενεβρίων*, instead of the common *ὑμῶν αὐτῶν*. In the next line, instead of *πολὺ δὴ, πολὺ δὴ*, which Aristophanes repeats so much in the manner of Euripides in his chorusses (see *Phœn.* 832. 1026), and especially *Alcestes* (454.), where the same repetition occurs, Invernizius reads, after the Ravenna codex, *πολὺ δὴ, πολὺ ἂν*, which Dindorf justly reprobates. The French translator considers this passage a manifest parody on the *Ion* of Euripides (106, sqq.), but this does not appear to me equally evident.

The baseness of my sires who have dissolv'd  
 In me the honours of our ancestors 580  
 Deliver'd down! but thou art come to me  
 A saviour, by the gods' propitious kindness.  
 For having trusted self and young to thee,  
 Securely shall I dwell—but teach me now  
 What it behoves to do; for 'twere unworthy  
 That we should live, unless by every means  
 Our kingly state we study to regain.

PEIS. First then, I teach the birds to have one city,  
 Encircling all this air and space between  
 Wall'd round with large bak'd bricks, like Babylon<sup>a</sup>.

EPO. O thou Porphyryon and Cebriones<sup>a</sup>, 591  
 How formidable will this city be!

PEIS. And after it is built, demand the empire  
 From Jupiter again. Should he refuse,  
 Nor willingly and instantly consent,  
 Acknowledging his weakness, then proclaim  
 A sacred war against him<sup>b</sup>, and forbid  
 The lustful gods to pass thro' your domain,  
 As with adulterous speed they sought of old  
 Th' Alcmenes, Alopes, and Semeles. 600

<sup>a</sup> περιτειχίζειν μεγάλαις πλίνθοις ὀπταῖς ὥσπερ Βαβυλῶνα. Bergler compares Herodotus' description of the building of Babylon (Clio, 179.), ἐλεύσαντες δὲ πλίνθους ἱκανὰς, ὥπτησαν αὐτὰς ἐν καμίνοισι. So Ovid (Met. iv. 57.)—

——— dicitur olim

Coctilibus muris cinxisse Semiramis urbem.

<sup>a</sup> I have inverted the order of these names, on account of the metre. The original line is

ὦ Κεβριόνη καὶ Πορφυρίων

or, as Invernizius reads, Κεβρίονα, very probably imagining that Aristophanes has borrowed this passage from some Doric song known at the time. According to the Scholiast, Cebriones and Porphyryon are the names of certain birds, as well as the giants who fought against the gods. The latter is mentioned by Horace, together with Typhœus, Rhætus, and Encelades (Od. iii. iv. 54.)

<sup>b</sup> This is an allusion to the war carried on by the Athenians against the Boeotians, for their endeavour to plunder the temple of Delphi, in the Phocian territory (B. C. 348.) According to the Scholiast there were two wars so named; the first between the Lacedæmonians and the Phocians, respecting the temple of Apollo: and the second, three years afterwards, between the Athenians and Lacedæmonians, on account of Phocis. He quotes Philochorus, Eratosthenes, and Theopompus, three historians whose works have perished.

- And should they come, to place a seal upon  
 Their lewd desires, and stay their wanton course.  
 Moreover I enjoin you to despatch  
 Another bird, as herald to mankind,  
 Stating your will, that to the birds henceforth  
 They sacrifice, and after to the gods.  
 Assigning to each deity a bird<sup>c</sup>,  
 As may to each be fitting and convenient;  
 To Venus if he sacrifice<sup>d</sup>, let wheat  
 Be offer'd to the coot; or if to Neptune, 610  
 Then be it consecrated to the duck.  
 Should any sacrifice to Hercules  
 An ox, then to the cormorant 'tis right  
 To offer honied cakes; if to king Jove  
 He offer up a ram, bird wren is monarch,  
 To whom 'tis fitting, ere to Jove himself,  
 To consecrate a male and gnat-like ant.
- Eu. I am rejoic'd with this ant sacrifice—  
 Now thunder mighty Jove.
- Epo. And how will men  
 Take us for gods, not jackdaws, since we fly, 620  
 And carry wings?
- Peis. Thou triflest—for by Jove  
 Hermes, although a god, bears wings and flies,  
 And very many other gods beside.  
 Thus Victory flies on golden wings, and Love,  
 While Homer liken'd Iris to a pigeon<sup>e</sup>  
 Of trembling heart.

<sup>c</sup> A peculiar offering was to be assigned to each bird, according as it resembled in its qualities some one or other of the gods.

<sup>d</sup> ἤν' Ἀφροδίτῃ θύῃ. Instead of θύῃ, Brunck very plausibly proposes to read χοῖρον, lest, while Neptune has his sheep, Hercules his ox, and Jove his ram, the altar of Venus should want its proper victim. (See the Acharnians, 704. 729.)

<sup>e</sup> This simile occurs in the Iliad (E'. 778.)—

αἱ δὲ βάτην τρήρῳσι πελειάσιν ἴθμοθ' ὁμοῖαι

where however, as the Scholiast observes, it is applied, not to Iris, but to Juno and Minerva; whence Brunck concludes that we have not now the text of Homer as it was read in the time of Aristophanes. The banter upon the popular mythology in this scene, is of an admirable comic character. The power and resources of the feathered creation, both for injury and benefit, on which they found their claim to

EPO. But will not Jupiter  
Against us send his winged thunder-bolt?

PEIS. And if through ignorance they think you nothing,  
But those the gods who on Olympus dwell,  
Then let a cloud of sparrows rais'd on high, 630  
Field foragers pick and devour their seed;  
And Ceres after measure out to them  
Wheat in their famine.

EPO. No, by Jupiter,  
Her inclination will not that way tend';  
But you shall see her frame apologies.

PEIS. And let the crows for proof peck out the eyes  
Of the yok'd steers with which they plough the land,  
Then let Apollo try his healing art,  
Since he's a fee'd physician.

EU. (*aside.*) Not until  
I've sold my little oxen.

PEIS. But if they should 640  
Esteem thee for a god's, or Life, or Earth,  
Saturn, or Neptune, all good things are theirs.

EU. Pray tell me one of them.

PEIS. First, then, the locusts  
Their vine-bloom sha'n't destroy, for them one troop.  
Of owls and owlets shall to powder grind;  
Then gnats and flies shall never eat the figs,  
For them one flight of thrushes will clear off.

EPO. But whence shall we enrich them? for this too  
They greatly love.

PEIS. These by prophetic signs  
To them shall mines and precious metals show; 650  
And to the augur indicate the time  
For gainful merchandize, so that not one

sovereignty, and the veneration of mortals, to the exclusion of the gods, are most admirably detailed by Peisthetærus; the irony is exquisitely fine.

' This appears to be a sly blow aimed at the Athenian magistracy reducing by their bad policy, the people to extremities which they took no measures to avert or to relieve.

ε ἦν δ' ἡγῶνται οἱ θεόν· That is, the birds, οἱ being addressed particularly to the Coryphæus.

Of all their merchant seamen shall be lost.

EPO. How not be lost?

PEIS. Whenever they consult  
The augury about a voyage, then  
One of the birds shall always tell before,  
“Now sail ye not, ’twill be a storm—Sail now,  
’Twill be a lucky venture.”

EU. (*aside.*) If ’t be so,  
I’ll buy a brig and man her, nor remain  
Longer with you.

PEIS. Besides, they’ll show to them: 660  
The monied treasures which the men of yore  
Deposited, since these the birds well know:  
So all declare, “my treasure no one knows,  
Unless it be some bird.”

EU. (*aside*) I’ll sell my ship,  
Purchase a spade and live by digging wells.

EPO. But health how can they give to them, who is  
Among the gods?

PEIS. If they are well to do,  
Is this not famous health? No man, be sure,  
If his affairs go ill, can be in health.

EPO. But how can they to old age e’er attain? 670  
For this too on Olympus’ height is found,  
Must they when children die?

PEIS. Nay, but, by Jove,  
The birds will add three hundred years to them.

EPO. From whom?

PEIS. From whom? themselves—knowest thou not,  
That ages five of men the chattering crow  
Outlives?

EU. Ah—how much better that the birds  
Should govern us than Jove!

PEIS. Is’t not, by far?  
For first we need not build them marble shrines,  
Nor close them in with golden doors: but they  
Will under shrubs and little holm oaks dwell; 680  
And to their sacred train an olive tree  
Will be a temple—neither shall we go

To sacrifice at Delphi's shrine or Ammon's:  
 But in the arbutus, and olive woods,  
 Standing, we may extend to them in prayer  
 Hands fill'd with wheat and barley, that they may  
 Impart to us some portion of good things,  
 A quick return for small expense of grain.

CHO. O thou, by far the dearest of old men,  
 'Chang'd to a friend from one most hateful to me,  
 It cannot be that I should willingly 691  
 Dissent from your opinion; since, elated  
 By your discourse, I threaten'd with an oath  
 If you with me would make a compact just,  
 Guileless and holy, to oppose the gods;  
 Bearing a mind in concord with my own,  
 For no long time the gods should wear my sceptre.  
 Whatever must by force be done, to that  
 We will appointed be: what counsel needs,  
 Devolves on thee.

EPO. This is, by Jove I swear, 700  
 No time to nod, or loiter Nicias like<sup>h</sup>;  
 But something must be done, and quickly too:  
 First enter ye into my nest of young,  
 My dried straws, and my present store of sticks,  
 And tell us what thy name is.

PEIS. Easily,  
 My name is Peisthetærus.

EPO. What is his?

EU. Euelpides of Thria<sup>i</sup>.

<sup>h</sup> ——— οὐχὶ νυστάζειν ἐστὶ  
 ὥρα 'στὶν ἡμῖν οὐδὲ μελλονικιᾶν.

Plutarch says that Nicias acquired the name of the *delayer* on account of his tardy mode of pursuing the siege of Pylos, which his successor Cleon brought to an end by taking the fortress in a short time. The Scholiast asserts that our poet conferred this title on him as a satirical reflection upon his continually delaying the Sicilian expedition, when he had been appointed to the command of the fleet—an expedition of which he constantly expressed his disapprobation in the council, alleging as the chief reason the ruinous expense attending it.

<sup>i</sup> The common reading is Θριῶθεν, which Invernizius adopts. Κριῶθεν is the lection of the Scholiast; but the difference is not very material, as the former denotes one of the Ionian burghs belonging to the tribe Antiochis, and the latter a citizen of the burgh Crios, and tribe Æneis.



EPO. Hail to both.

PEIS. We take it in good part.

EPO. Then enter here.

PEIS. Let us go in—do you precede us.

EPO. Go.

PEIS. But out, alas! you must retrace your steps. 710

Come, let me see. Pray tell how he and I

Being wingless, should with you who're winged consort.

EPO. Full well.

PEIS. Now, look ye, how in Æsop's tales<sup>k</sup>

Some history about a fox is told,

How ill in eagle's company he fared.

EPO. Fear nought, for there's a certain tiny root,

Which having eaten, you'll be winged straight.

PEIS. Then let us enter—Xanthias, Manodorus,

Take up the stuff.

CHO. Ho, you there, you I call.

EPO. For what?

CHO. Take these men home and feast them well,

And leave with us the sweet-ton'd nightingale, 721

Whose voice may to the Muses be compar'd,

That we regale ourselves with her awhile.

PEIS. Herein, by Jupiter, comply with them,

Bring from her reedy nest the darling bird,

Bring her, by all the gods, that we as well

May be spectators of the nightingale.

EPO. Be't so, if so you please: Procne, come forth,

And show thyself to these good strangers here.

<sup>k</sup> This fable of the social compact, entered into by the fox and the eagle, is ascribed by the Scholiast to Archilochus, "Iambographorum princeps, quem unam omnium maxime post Homerum admirata est Antiquitas, (Huschke de Fabulis Archilochi.) The first fable in the collection of F. de Furià (Lips. 1810.) relates to this supposed alliance between the fox and the eagle, (see Huschke's dissertation on this fable of Archilochus, p. ccxv.) who does not agree with Valckenaer in imagining that Pindar alludes to the same fable in his fourth Isthmian Ode, v. 79, etc. Aristophanes again cites Æsop in the Wasps, 1250; Peace, 129; and at v. 471 of this comedy.

## SCENE VI.

PEISTHETÆRUS, EUELPIDES, EPOPS, PROCNE, CHORUS.

PEIS. O thou much honour'd Jove, how fair a bird, 730  
How delicate, how white!

EU. Know'st thou that I  
Am fall'n in love with her?

PEIS. What golden down,  
Like any maid, she has!

EU. I'd like to kiss her.

PEIS. But, wretched man, she has a spit-like snout.

EU. Then must we take the rind from off her poll,  
As if it were an egg, and kiss her so.

EPO. Let us be gone.

PEIS. Lead then, and luck attend us.

*Exeunt.*

CHO. O dearest of the winged train,  
O downy partner of my strain,  
Bred in one common vocal home, 740  
At length to cheer me art thou come,  
Bringing thy hymn's mellifluous tale,  
And cheering presence, nightingale?  
Giving thy fair-rac'd pipe to sound,  
With airs of vernal music crown'd,  
Begin the anapæstic round.  
Come men by nature dark, of leaf-like race<sup>1</sup>,

<sup>1</sup> This whole ingenious parabasis, as Kuster justly observes, is written in a most elegant vein of poetry. In the beautifully metaphorical language in which the chorus convey their tender and melancholy sentiments, Aristophanes makes a plain allusion to Homer's famous comparison of the mortal race with the falling leaves (Il. Z'. 146. etc.); while the expression in v. 687, *άνίρες είκελόνηροι*, will recall to the recollection of the English reader Shakspeare's exquisite lines in the Tempest, which, had they been written by B. Jonson, would be regarded as a palpable imitation of Aristophanes,—

———— we are such stuff  
As dreams are made of, and our little life  
Is rounded with a sleep.

Dindorf remarks that Aristophanes here attributes to his Birds those epithets which Homer often gives to the gods, as *άθανάτους* and *άγήρως* (see Od. E'. 218.)

*'Η μὲν γὰρ βροτός ἐστι, οὐδ' άθάνατος καὶ άγήρως*

Imbecile, lumps of clay, weak shadowy tribes,  
 Wingless ephemerals, wretched mortals, men  
 Like dreams, apply your mind to us immortals, 750  
 Whose airy substance is from age exempt,  
 Caring for objects incorruptible ;  
 That having heard all our discourse of meteors  
 And truly known the nature of the birds,  
 The birth of gods, of rivers, Erebus,  
 And Chaos, in all future time you may  
 Bid Prodicus go weep<sup>m</sup>—Chaos and Night,  
 Black Erebus, and squalid Tartarus,  
 Were first of all ; earth, air, nor heaven, was yet.  
 But in unmeasur'd gulfs of Erebus 760  
 The black-wing'd Night first lays a windy egg,  
 Whence in the circling hours sprang wish'd-for Love,  
 The golden feathers glittering on his back<sup>n</sup>,  
 Resembling the tempestuous vortices ;  
 He through the wide domains of Tartarus  
 Mingled with Chaos' darkly-winged form,  
 Begot our race, and brought us forth to light.  
 Th' immortal kind, ere Love confounded all things,  
 Had no existence yet ; but soon as they  
 Were mingled, heaven with ocean rose, and earth, 770  
 And all the gods' imperishable race.  
 Thus are we far more ancient than the blest.  
 But that we are the progeny of Love,  
 From many arguments is manifest ;  
 For we can fly and mingle with the Loves.

<sup>m</sup> Προδικῶ κλάειν εἶπεν τὸ λοιπόν. This sophist is mentioned again in the *Clouds* (v. 360.), seemingly with approbation. Aristophanes, according to Dindorf, here means to ridicule the poets, such as Hesiod, who sang concerning the origin of things ; and the philosophers, especially those of the Ionic school, like Empedocles, who had uttered many futile notions respecting the nature of the gods, as well as the sophists, among whom was Prodicus of Ceos.

<sup>n</sup> στιλβῶν νῦτον πτερύγων χρυσαῖν. So in v. 574, he says of Victory,

αὐτὴ Νίκη πίτεται πτερύγων χρυσαῖν

upon which verse Bergler quotes a remarkable passage from Ulpian, in his Commentary on Demosthenes' orations against Timocrates ; and one from Aristophan, the comic writer cited by Athenæus in the thirteenth book of his *Dipsosophistæ*.

\* \* \* \* \*

One gives a quail, and one a purple coot,  
 This brings a goose, and that a Persian cock. 780  
 Now mortals have from birds their greatest blessings :  
 First, we the seasons show, spring, autumn, winter ;  
 When migrates the loquacious crane to Libya,  
 He says 'tis time to sow, and then he bids  
 The pilot hang his rudder up and sleep ;  
 Then bids Orestes weave a woollen robe°,  
 Lest pinch'd by cold he strip his friends of theirs.  
 Again, when after this the kite appears,  
 It shows another season : when to shear  
 The vernal fleece of sheep. The swallow next 790  
 Shows when 'tis right to sell one's wintry robe,  
 And buy some threadbare cloak—we are your Ammon,  
 Phœbus Apollo, Delphi, and Dodona.  
 For coming first to counsel with the birds  
 Thus you address yourself to each design,  
 To merchandize, life's sustenance, and marriage<sup>p</sup>,  
 And whatsoe'er is used in prophecy :  
 That you esteem a bird, a voice divine  
 Or human, you denominate a bird :  
 A sneeze, a casual sign, a slave, an ass<sup>q</sup> 800

° This Orestes was a nightly brawler or plunderer, mentioned again in a facetious manner at v. 1491, and in the *Acharnians*, 1130.

<sup>p</sup> In this verse instead of the common reading *πρὸς γάμον ἀνδρὸς*, Brunk proposes to read *πρὸς γαμον, ἄνδρες*, which appears to me decidedly preferable to the former, although not approved by Dindorf, certainly one of the best, or, as Dibdin styles him in his notice of Invernizius' edition (vol. i. p. 303,) "the most industrious and enthusiastic of all the editors of Aristophanes.

<sup>q</sup> *πτάρμυς*, a sneeze, is called by Xenophon (*Anab.* iii. 12,) *οἰωνόν*, *avem*. *ξύμβολον* was an omen taken from whatever might first cross the path during a journey (see *Æschylus*, *Agam.* 104—116, and again 157, 8), of the prophet Calchas, compare *Horace* (*Od.* iii. 27. 5.)

Rumpat et serpens iter institutum,  
 Si per obliquum similis sagittæ  
 Terruit mannos.

If ever a slave should occur, he might utter an omen by mentioning some name or

Are we not plainly your Apollo, then,  
 Fatidical?—and if you think us gods,  
 You shall make use of us as prophets, Muses,  
 Spring, seasons, winter, summer, moderate heat.  
 Nor will we fly away and sit above  
 In majesty of clouds, like Jupiter;  
 But to yourselves our presence will impart,  
 And to your children and your children's children  
 Rich store of health and happiness, life, peace,  
 Youth, laughter, dances, feasting, and birds' milk<sup>r</sup>,  
 So that you will be satiated with good; 811  
 And thus shall ye abound in store of wealth.

S.-C. Oh sylvan Muse! to thee belong  
 The varied melodies of song;  
 With thee full oft I make my bed  
 Upon the woods and mountains' head,  
 Or on the beech's leafy seat  
 The sacred strain to Pan repeat,  
 Soft thrilling thro' my tender throat  
 The venerable Mothers' note, 820  
 By which her hilly choirs are led;  
 Whence Phrynichus, so like the bee<sup>s</sup>,

fact; and the ass-bird (*ὄνον ορνίον*) refers to a narration given by the Scholiast of a sick man drawing a presage of his recovery from an ass having risen after a fall.

<sup>r</sup> This last expression, denoting proverbially the quintessence of earthly happiness, and which is used again by Philocleon in the *Wasps* (v. 508,) may be illustrated by a passage in Pliny's preface to his *Natural History*, which appears to be taken from a similar one in Lucian, *alii κέρας Αμαλθείος, quod Copiæ cornu, ut vel lactis gallinacei sperare possis in volumine haustum.*" The real origin of the saying is unknown.

<sup>s</sup> Phrynichus was a lyric poet, mentioned again by Aristophanes in a highly poetical passage of the *Frogs* (1295, sqq.) From the description here given of his poetical talents, Horace appears to have taken his well-known simile (*Od. iv. 2. 27.*)

Ego, apis Matinæ  
 More, modoque  
 Grata carpentis thyma, etc. etc.

Bergler compares Lucretius, in the opening of his third book,

Florifris ut apes in saltibus omnia libant  
 Omnia nos itidem ———

Isocrates (*ad Demon. p. 48.*) and the author of the life of Sophocles.

On fruit of lays ambrosial fed,  
Still brings his ode's sweet melody.

CHO. Should any of you, O spectators, wish  
To pass his future life agreeably  
In the birds' fashion, let him come to us :  
For what is here base and against the law,  
All this is honourable with us birds :  
And if 'tis base in law to strike a father, 830  
With us here this is fair, if any one  
Should, when the blow is given, run up and say,  
"Take up your spurs, if you desire to fight."  
And if you've any branded fugitive,  
He shall be call'd by us a hazle hen<sup>t</sup> :  
And if by chance some Phrygian Spintharus<sup>u</sup>,  
He'll be a chaffinch of Philemon's race :  
But if he is a Carian, and a slave,  
Like Excecestides, let him beget  
Grandsires to us<sup>x</sup>, who may his wardmates be : 840  
But if the son of Pisias would betray  
The gates to the dishonourable foe,  
True father's child, let him become a partridge,  
Since like that bird to fly we think no shame.

S.-C. This social strain the swans repeat,  
With wings in loud accordance beat,  
And mingled in Apollo's praise  
Their melodies symphonious raise.

<sup>t</sup> Because the *attagas* was marked by variegated feathers.

<sup>u</sup> This worthy was ridiculed by the comedians of that time as a barbarous Phrygian, like Philemon.

<sup>x</sup> *φυσάτω πάππους παρ' ἡμῖν*. Jocus ex ambiguo, the word *πάππος*, according to Euphorius, denoting some kind of bird, as well as the venerable relation by blood—Aristophanes wishes to say, let him take care to be inscribed among the class of birds named pappi; and by this fallacy he will be able to show that having had such ancestors, he is an Athenian citizen, without proving which point in his favour, he would, by the Attic laws, be regarded as an alien, and deprived of all advantages of citizenship, (see Bergler and Dindorf.) Who the son of Pisias may be, we are not rightly informed. The Scholiast says that either the father or son was among the Hermocopidæ, or mutilators of the statues of Mercury at Athens, (see Corn. Nepos's Life of Alcibiades; and the *Lysistrata*, 1093. 4.) At any rate, he appears to have been a traitor to his country. This Hermaic mutilation took place four years before the acting of that comedy, in the seventeenth of the Peloponnesian war.

Seated upon the banks near Hebrus' tide.

A sound came thro' th' etherial cloud 850

That struck the varied bestial crowd

With dire dismay, while æther past

O'er the hush'd waves without a blast,

And all Olympus to the sound replied ;

While the celestial sovereigns' breast

Sudden astonishment possessed :

Meanwhile th' Olympic Graces' train

With Muses shouted to the strain,

And tio, tio, tiotinx, they cried.

CHO. Nothing is better or more sweet than wings. 860

Should any of you suddenly be wing'd,

Spectators, then, being hungry, should be tir'd

At the tragedian's choirs, he would fly home,

And soon as satisfied fly back to us ;

If any one of you, as Patroclides,

By chance exploded, he'd not hurt his garment ;

But being wing'd straight flown back again :

Is any one among you an adulterer,

And in the council sees the woman's husband,

Were he but winged, he'd flown away from you, 870

Indulg'd his love, and then sat down again.

What then is not this power of flying worth ?

For tho' but wicker-wing'd Diitrephes

Phylarch, then master of the horse was chosen<sup>7</sup>,

Achieves great honours, tho' from nothing sprung ;

And now is proud as any feather'd cock.

## ACT II. SCENE I.

PEISTHETÆRUS, EUELPIDES, (*changed into birds*), EPOPS.

PEIS. So this is it—by Jupiter, I never

Have seen a more ridiculous affair.

EU. What laugh'st thou at ?

<sup>7</sup> This Diitrephes rose to the highest honours in the state, after having enriched himself by weaving wicker vessels : *πυριναία*, according to the Scholiast, signifies a small bird as well as wicker twigs.

PEIS. Thy pennons. Know'st thou what  
Thou most resemblest, now that thou art fledg'd? 880  
To an ill-painted goose.

EU. And thou to a blackbird  
With shaven poll.

PEIS. We owe this simile  
To Æschylus<sup>a</sup>, "These evils we derive  
Not from another's plumage, but our own."

EPO. Come now, what must we do?

PEIS. First on this city  
Impose a name, some great and famous one;  
And after to the gods make sacrifice.

EU. I coincide with you.

EPO. Come, let me know,  
What shall our city's name be?

PEIS. Will you that  
By the great name from Lacedæmon brought 890  
We call her Sparta?

EU. Now, by Hercules,  
Shall I give such a title to my city?  
I would not name my lowly pallet so<sup>a</sup>,  
Had I no firmer cord to bind it with!

PEIS. What appellation shall we give it then?

EU. Some pompous name from yonder clouds deriv'd,  
And meteoric regions.

PEIS. Will you have  
This title, "Nephelococcygia"?

<sup>a</sup> The very elegant simile here alluded to forms one of the fragments of Æschylus' tragedy called the Myrmidons, (Frag. ii. p. 22. ap. Butler.) This is the subject of the 218th Fable of Æsop, in the collection of F. de Furiâ. This apologue is referred to by the poet Waller, quoted by Porson, (ad Med. v. 138.):

That eagle's fate and mine are one,  
Who on the shaft that made him die  
Espied a feather of his own,  
Wherewith he wont to soar so high,

<sup>a</sup> The construction of this line is rather intricate, especially with the old reading *χαμεύνην*, instead of which the Ravenna Codex gives *χαμεύνη*, which is adopted by Brunck, Invernizius, and Bekker. The *vis* of the passage lies in the word *Σπάργην*, which signifies either Lacedæmon, to which town Enelpides professes so deep a hatred, or a rope made of broom, *funem Sparteum*.



EPO.

Ha!

Thou'st found a name that's great and passing fine.

EU. Pray is it that same Nephelococcygia 900

Where is laid up 'Theagenes' vast wealth,  
And all the stores of Æschines<sup>b</sup>.

PEIS.

'T were better

Or Phlegra's field where the vain-glorious gods  
Subdued with darts the earth-born giant race.

EU. In truth a splendid city! and what god  
Shall the presiding guardian be?—for whom  
Must we the peplos weave<sup>c</sup>?

PEIS.

Why not permit

Pallas, who o'er each city's weal presides?

EU. But how can that be a well-order'd state,  
Whose goddess stands endued with panoply, 910  
While Clisthenes the female distaff holds?

PEIS. Who then will keep the town's Pelargic wall<sup>d</sup>?

EPO. Our bird of Persian breed, who every where  
Is said to be Mars' fiercest progeny.

EU. O youngling Lord! how fit a god were he  
To dwell among the rocks!

PEIS.

[To *Euelpides*.] Come now, to the air

Go thou, and to the builders' minister,  
Bring gravel to them; trip, and knead the mortar,  
Carry the hod up, down the ladder slip,

<sup>b</sup> This pair, whose wealth is here said to be laid up in the air-built city, that is, nowhere, are described by the Scholiast, after Eupolis, as having been originally poor, and afterwards, upon a sudden accession of wealth, entirely dissolved in luxury. The plain of Phlegra, where the gods destroyed the rebel giants, denotes a place of the same kind; since that, and the events said to have taken place there, are merely the empty fables of poets. (Bergler.)

<sup>c</sup> See note on the *Knights*, v. 564.

<sup>d</sup> τῆς πολέως τὸ Πελαργικόν. Aristophanes here makes a facetious allusion to the name of stork (πελαγρός.) The Scholiast informs us that there was, in the Acropolis at Athens, a wall named τὸ Πελαργικόν, and the Pelargi (or Pelasgi) were often called *Tyrrheni*; as appears from a fragment of Callimachus, quoted by the Scholiast (283, Bentley)—

Τυρσηνῶν τείχισμα Πελαργικόν.

So in v. 868; Σουνιέρακε (from Σούνιον, the promontory Sunium, and ἄραξ, a kite) χαῖρ', ἄναξ Πελαργικέ, instead of Σουνιάραιτε ἄναξ Πελασγικέ. (See the Scholiast.)

- Establish guards, concealing still the fire, 920  
 Run with thy bells round<sup>c</sup>, and repose thee there.  
 Then send a herald to the gods above,  
 To men below another; and again,  
 One to myself.
- Eu. [*To the Epops.*] Remain thou here and mourn.
- PEIS. Go [*to Euelpides*] whither I despatch thee, friend—for  
 nought  
 Of what I bid without thee will be done.  
 While I will sacrifice to the new gods,  
 And a priest to lead the sacred pomp.  
 Boy, boy, convey the basket and the bason!
- CHO. Thy wish is mine—I praise thee and exhort 930  
 That supplications great and venerable  
 Should to the gods be made—and that a sheep  
 Be sacrific'd to pay the debt of thanks.  
 Now let the Pythian clamour reach the god,  
 And Chæris in the vocal concert join<sup>f</sup>.

## SCENE II.

PEISTHETÆRUS, EPOPS, PRIEST.

- PEIS. Suspend your blowing—Hercules, what's this?  
 Many and strange things have I seen, by Jove;  
 But never saw I yet a muzzled crow.
- EPO. Perform thine office, priest, and sacrifice  
 To the new gods.
- PRI. I will do so, but where 940  
 Is he that bears the basket? Pray to Vesta  
 Bird deity; to the hearth guarding kite,  
 With all the Olympic gods and goddesses.
- CHO. O deity of Sunium, hail, stork king!
- PRI. And to the Pythian and the Delian swan,

<sup>c</sup> Κωδωνοφορῶν περίτρεχε· that is, for the sake of observing the state of the watch. The Scholiast considers this line a parody of the Palamedes of Euripides, acted not long before. Of this play we have but nine short fragments preserved, the sixth of which contains the single word διεκωδώνισσε.

<sup>f</sup> According to the Scholiast he was one of two wretched harpers who were satirized by Pherecrates—(εν Ἀργοῖς)· “κιθαρῳδὸς τις κάκιστος ἐγένετο Πεισίου Μέλῃς. μετὰ Μέλῃτα ἦν, ἔχ' ἀτρίμας, ἐγψῆδα Χαῖρις.” (See note on v. 1443.)

Latona, mother of Ortygian quails,  
And Dian Acalanthis.

PEIS. Now no more  
Celænis, but Diana Acalanthis<sup>ε</sup>.

PRI. And to the chaffinch Bacchus;—the great sparrow,  
Mother of gods and men.

CHO. Queen Cybele,  
Sparrow and mother of Cleocritus, 950  
To Nephelococcygia's townsmen, they  
With those of Chios health and safety give.

PEIS. The Chians charm me, every where brought in.

PRI. And to the heroes, birds, and hero's sons,  
The purple water fowl and pelican;  
Shoveler, phlexis, heath bird, peacock, owl,  
Teal, elasas, and heron, ganet, black cap,  
And titmouse.

PEIS. Cease, a plague upon your bawling.  
Alas! to what a ministry, O wretch,  
Invitest thou the ospreys and the vultures? 960  
Seest thou not that one departing kite  
Could snatch all this away, depart from us,  
Thou and thy fillets, for this sacrifice  
I will perform alone.

PRI. Again must I  
Shout the divine and lustral melody,  
Calling upon the blest, or one alone  
If you shall have sufficient provender.  
For all the offerings we've at present got,  
Are nothing better than the bread and horns.

### SCENE III.

PEISTHETÆRUS, CHORUS, POET.

PEIS. To the wing'd gods let's sacrifice and pray. 970

POET. In the blest Nephelococcygia's praise,  
O muse, thy hymns' poetic tribute raise.

<sup>ε</sup> According to the Scholiast, Diana was named Celænis, from having a waxen leg (ἐκ τοῦ κηροῦ κόλον) sacrificed to her by Agamemnon; and Acalanthis is one name of a dog (παρὰ τὸ αἰκάλλειν), from fawning upon those with whom he is acquainted. It is also the name of a bird.

PEIS. What have we here? tell me, who art thou?

POET. I

Am one, who sending forth the honied strain,  
As Homer sings, walk in the muses' train.

PEIS. Wearest thou then, slave as thou art, thy hair?

POET. No; but we masters of poetic skill,  
As Homer sings, perform the muses' will.

PEIS. 'Tis not in vain thou hast a threadbare cloak;  
But com'st thou hither to be lost, O poet? 980

POET. Lays for your Nephelococcygia I  
Have been composing, many a cyclic ode  
Melodious, to be sung by virgin choirs,  
And in the manner of Simonides.

PEIS. Hast thou e'er made such poems? how long since?

POET. Long since, long since, I celebrate this city.

PEIS. Keep I not now her tenth day festival,  
The name imposing as it were a child?

POET. Swift is the muses' rumour—as the steed  
Who rushes on with lightning speed. 990  
But thou, O sire, founder of Ætna's line,  
Whose name is hymn'd in rites divine,  
Now let thy head, propitious god,  
Be shaken with approving nod,  
And make the chosen blessings mine.

PEIS. This pest will trouble us, unless we find  
Something that we may give, and chase him hence.  
Ho there, thou hast a lanthorn, cloak, and tunic;  
Disrobe, and give them to this sapient poet;  
Here take the coat—you seem to me all shivering.

POET. The muse benignantly inclined, 1001  
This proffer'd boon will take,  
Let Pindar's words upon thy mind  
A just impression make.

PEIS. The man will never take himself away.

POET. For wandering Strato takes his way  
Where the nomadic Scythians stray,  
No robe of woven texture gains,  
But an inglorious cloak without a coat obtains.—  
Attend to what I say. 1010

PEIS. I understand that to receive a tunic  
Is thy desire [*to the Poet*]*—disrobe, for 'tis our duty*  
To aid the poet—take this and be off.

POET. I go—and as I'm going will recite  
These strains to celebrate the city's praise—  
O, seated on thy throne of gold,  
Extol the town that shakes with cold,  
For I have reach'd the snowy plains,  
Whose soil the plenteous seed retains—

[La la la la la. *Exit.*

PEIS. By Jupiter, but thou hast now escap'd 1020  
The frigid plains, having receiv'd this tunic.  
I never had expected such a plague,  
That of our city he so soon should hear.  
Again the vessel take, and pace around.

#### SCENE IV.

PRIEST, PEISTHETÆRUS, CHORUS, SOOTHSAYER.

*Enter* HERALD.

HER. Auspicious omens wait upon our rites!

SOO. Begin not yet to sacrifice the goat.

PEIS. Who art thou?

SOO. Who? A soothsayer.

PEIS. Be hang'd.

SOO. O wretch, regard not lightly things divine—  
For there's an oracle of Bacis, speaking  
In terms direct to Nephelococcygia. 1030

PEIS. Why then hast thou not told the prophecy  
Before I built this city?

SOO. Heaven forbade me.

PEIS. But nought impedes that we should hear the words.

SOO. "Yet when the wolves and hoary ravens dwell  
In the same place, 'twixt Sicyon and Corinth<sup>b</sup>."

PEIS. And what concern have I with the Corinthians?

SOO. Thus Bacis darkly indicates the air—

<sup>b</sup> That is, Orneæ. See the note on v. 419.

“ First to Pandora offer a white ram <sup>1</sup>,  
 And he who soonest shall my words interpret,  
 To him clean raiment and new sandals give.” 1040

PEIS. Are sandals mentioned in it?

Soo. Take the book—

“ A goblet give, with entrails fill his hand.”

PEIS. Is there the gift of entrails?

Soo. Take the book—

“ And if thou, youth divine, perform the task  
 Which I entrust to thee, thou shalt become  
 An eagle in the clouds; if not, thou wilt  
 Nor eagle be, nor wood-pecker, nor dove.”

PEIS. And is all this recorded?

Soo. Take the book.

PEIS. This oracle in nought resembles that  
 Which from Apollo I have noted down— 1050  
 “ When a vain-glorious man unsummon’d comes,  
 Disturbs the sacrifice, and for himself  
 Of entrails asks a share, give him some blows  
 Between the ribs.”

Soo. Methinks thou’rt trifling with me.

PEIS. Here, take the book; and spare thou not the eagle,  
 Soaring in clouds, whether it Lampou be,  
 Or the great Diopeithes<sup>k</sup>.”

Soo. Is this too  
 Recorded?

PEIS. Take the book—wilt not be off?

Soo. O wretched me!

PEIS. Will you not run away, 1060  
 And vent your prophecies in other parts?

[*Exit Soothsayer.*

<sup>1</sup> By *Pandora* is meant the earth, which produces all things. Photius, in his Lexicon, says, Πανδωρία· ἡ γῆ.

<sup>k</sup> The former of these was a diviner, who was said, in a preceding passage of this comedy, to swear by the goose instead of Jupiter. Diopeithes is noted as a thief in the oracle cited by Cleon (*Knights*, 1981.), and as a madman in the *Wasps* (380.)

## SCENE V.

PEISTHETÆRUS, CHORUS, METON *the geometrician*.

MET. I'm come among you.

PEIS. Here's another plague.

And what would'st thou do? What is thy design—

Thy counsel what? What buskin leads thy way?

MET. I wish to measure out for you the air,

And part it into acres, like the earth<sup>1</sup>.

PEIS. Tell, by the gods, what man art thou?

MET. I? Meton—

Known by all Greece, as well as at Colonus.

PEIS. Tell me, what hast thou here?

MET. Measures of air;

For the whole air is chiefly oven shap'd,

Then having plac'd above my crooked rule, 1070

And fix'd the compasses—do'st understand?

PEIS. Not I.

MET. Then will I place my measure straight,

That you may have a circle of four angles<sup>m</sup>,

And in the midst a forum, with straight paths

Bearing towards the centre, like the beams

Which form the star which is orbicular<sup>n</sup>,

Verge out on every side.

PEIS. This man's a Thales.

Meton?

MET. What is't?

<sup>1</sup> διελὶν τὴ κατὰ γῆρας. This is Dawes' excellent emendation of the common reading, κατ' ἀγνιάς. The Ravenna codex also gives κατὰ γῆρας.

<sup>m</sup> If these words are spoken seriously by Meton, we may conclude that the quadrature of the circle, the solution of which problem has vainly exercised the ingenuity of mathematicians in all ages, appears, as Kuster observes, to have been not unknown in the time of Aristophanes. But it is far more probable that it is merely a mock geometrical philosophy, introduced for the sake of exciting laughter.

<sup>n</sup> ——— ὥσπερ τὰστέρος,  
ἀπὸ τοῦ κυκλοτεροῦς ὄντος.

The reading of Aldus and the old editions was, ὥσπερ δ' ἀστέρες, without any sense. The correct reading, τὰστέρος, by a not unusual crasis for τοῦ ἀστέρος, i. e. the sun; κατ' ἐξοχήν (Pind. Ol. i. 9.), appears to have been first suggested by Brunck, and is followed by subsequent editors.

PEIS. ~~Do~~ <sup>Don't</sup> know I am thy friend?  
Then be thou rul'd by me, and sneak away.

MET. What danger is there?

PEIS. As in Lacedæmon, 1080

We have an alien act for foreigners,  
And certain blows are ripe throughout our city.

MET. Are ye in factions then?

PEIS. By Jove, not so.

MET. How then?

PEIS. With one accord we think it right  
To give a drubbing to all boasting fellows.

MET. I must be off, by Jove.

PEIS. But even so,  
I know not if you can escape in time,  
For they are now upon you.

MET. Wretched me!

PEIS. Said I not so? Wilt not be off, and take  
A better measure of thyself elsewhere? 1090

## SCENE VI.

PEISTHETÆRUS, CHORUS, OVERSEER.

Ov. Where are the strangers patrons?

PEIS. Who is this,  
Sardanapalus °?

Ov. Hither am I come,

° It is not sufficiently evident why Sardanapalus is called an *overseer* or *inspector*, except that the latter comes upon the stage with a proud air and king-like habit, and with a book in his hand, containing the mandates of his superiors, which he is to follow in regulating the city of the birds. This is called (in v. 1095.) *the vile book of Teleas*, who was reckoned by Peisthetærus (168.) among the *bird kings*. He calls it *vile*, as obliging him to wander from home to the neglect of his more serious occupations. (Berg.) The Scholiast says that these *ἐπίτροποι*, or overseers, were sent by the Athenians to inspect the affairs of the subject cities, and that the same officers were called by the Lacedæmonians *ἀρμοστὰι*. Peisthetærus asks himself the question in a tone of displeasure at the imperious temper of the Athenians, in the appointment of those rigid overseers. The Decree-seller is introduced at v. 1110. with the same design of satirizing the litigious and plebiscita-loving disposition of that tyrannical people: (See the spirited chorus in the Knights, v. 1107, ὦ Δῆμε, etc.)



An overseer elected by the bean,  
To Nephelococcygia.

PEIS. Overseer?  
And who hast sent thee hither?

Ov. This vile book  
Of Teleas.

PEIS. How?—will you then take your fee  
And unmolested go?

Ov. Yes, by the gods;  
I'd best have stay'd at home t' attend the council,  
For I've some business there for Pharnaces.

PEIS. Receive it and be off; this is your pay. [*beats him.*]

Ov. But what means this?

PEIS. A speech for Pharnaces.

Ov. I call you all to witness that I'm beaten, 1102  
Although appointed overseer.

PEIS. Wilt not  
Move hence, and bear off the judicial urns?  
[*Exit OVERSEER, beaten by PEISTHETÆRUS.*]  
Is it not monstrous they should send us now  
Inspectors to the city, ere the gods  
Have been by sacrifice propitiated?

## SCENE VII.

PRIEST, PEISTHETÆRUS, CHORUS, OVERSEER, LEGISLATOR.

LE. "Should any Nephelococcygian injure  
A citizen of Athens"—

PEIS. What is this  
Vile book again?

LE. A statute-monger I, 1110  
And hither come to vend new laws among you.

PEIS. What are they?

LE. "That the Nephelococcygians  
Use the same weights and measures and decrees  
As th' Olophyxians<sup>p</sup>."

<sup>p</sup> Olophyxus was a city of Thrace, near mount Athos; and there is in the name an allusion to the word *δλοφύρεσθα*, to lament; as the Ototyxians in the next line

- PEIS. And thou soon will have  
Those of the Ototyxians.
- LE. What ail'st thou?
- PEIS. Wilt not take hence thy laws? To-day I'll show thee  
Some better statutes.
- Ov. Peisthetærus I summon  
T'appear i' th' month Munichium on  
A charge of battery.
- PEIS. Is't so? wert still here?  
[*To the Overseer.*
- LE. "Should any one expel the magistrates, 1120  
And not receive them by the pillar's edict"—
- PEIS. Ah me, ill-fated! And wert thou still here?
- Ov. I'll ruin thee, and write for damages  
Ten thousand drachmas!
- PEIS. And I'll soon disperse  
Thine urns abroad.
- Ov. Remember, when one night  
Thou didst befoul the column.
- PEIS. Ha! one seize him.  
Wilt thou not stop?
- PR. Let us go quickly hence,  
And to the gods offer the goat within. [*Exeunt.*

## SCENE VIII.

## CHORUS.

- S.-C. To me, who all things view and sway,  
Mortals, your vows and homage pay. 1130  
O'er the whole earth I bend my eye,  
And guard her fruitful progeny.  
Slaying the universal race,  
Of beasts thro' that extended space,  
Who seated on the trees their fruit devour  
With greedy jaws, and every springing flower,  
Those which the garden's fragrant breath  
Taint with the hated gales of death;

allude to the verb *ὀροῦν*, from *ὀρόοι*, the voice of lamentation. (See *Æsch. Agamem.* 1083.) *τί ταῦτ' ἀνωρόνυχας ἀμφὶ Λοξίου.*

All insect tribes that creep and sting,  
Perish beneath my deadly wing! 1140

CHO. On this day chiefly it has been decreed,  
Should any one of you destroy the Melian<sup>a</sup>  
Diagoras, that he receives a talent;  
Or should he one of the dead tyrants slay,  
Let him receive the same. We therefore wish  
To publish to you here this proclamation:—  
Should any slay Philocrates the Struthian<sup>r</sup>,  
He shall receive a talent. If he bring him  
Alive, he shall be recompens'd with four—  
For he collects and sells the chaffinches, 1150  
Seven for an obolus; then blowing out  
The thrushes, he exposes them for sale,  
Then stuffs the feathers in the blackbird's nose.  
And having in like manner seiz'd the pigeons,  
Holds them in durance, and obliges them  
To wheedle others bound into the net.  
This proclamation we desire to make:  
And whosoever of you feeds these birds  
Imprison'd in the coop, him we command  
To let them straight depart. If you obey not, 1160  
Caught by the birds, and in our prison bound,  
Ye shall become decoyers in your turn.

S.-C. 2. Blest tribe of birds! who ne'er enfold  
Our limbs in cloaks from winter's cold,  
Nor the warm rays of sultry heat,  
On us with distant radiance beat;  
When sinking on the leafy breast  
Of flower-enamel'd meads we rest,  
Where the cicada shouts her heavenly lay,  
Fir'd by the ardent sun's meridian ray. 1170

<sup>a</sup> That is, Diagoras of Melos, known by the surname of *the Atheist*, who profaned and derided the sacred rites practised at Athens; in consequence of which impiety this decree was issued, which is recited also by Lysias, in his oration against the impious Andocides, who was one of the mutilators of the statues of Mercury.

<sup>r</sup> τὸν Στρούθειον i. e. resembling a sparrow, as if named from a country, like the Melian. He was mentioned before, in v. 14., as belonging to the town of Ornea, because he gained his livelihood by selling birds.

To caves in winter I resort,  
 And with the mountain nymphs disport,  
 Cropping throughout the vernal hour  
 The pallid myrtle's virgin flower ;  
 And all the graces' cherish'd care,  
 Which blooms within the gay parterre.

CHO. We to our judges would address a word  
 Concerning victory ; and say what blessings  
 We will confer on them, if they adjudge  
 The prize to us, so that they shall receive 1180  
 Presents superior far to Alexander's<sup>1</sup>.  
 For first, what every judge desires the most,  
 The lauriotic owls shall ne'er desert you<sup>2</sup> ;  
 But they shall dwell within, and in your purses  
 Hatch their young brood, excluding the small coins,  
 Besides as if in temples shall ye dwell,  
 For we will roof your houses to the eagle ;  
 And if you would snatch anything away,  
 Having obtain'd some trifling magistracy  
 Into your hands we'll give a sharp small hawk. 1190  
 Should you sup anywhere, we'll send you crops.  
 And if to us you do not grant the prize,  
 Circles of brass, like statues, frame to wear ;  
 For whosoe'er of you has not his moon,  
 When you are drest in a white robe, then chiefly  
 Befouling birds shall work thy punishment.

### ACT III. SCENE I.

PEISTHETÆRUS, MESSENGER, CHORUS.

PEIS. Auspicious is our sacrifice, O birds :  
 But from the walls comes there no messenger,

<sup>1</sup> That is, the gifts presented by Venus to Paris, in recompense of his favourable judgment.

<sup>2</sup> That is, the coins, and particularly the tetradrachms, which were coined from silver dug out of the metallic mines in the Laurian mount, named from a village in Attica, which abounded in that metal, but were exhausted after the Peloponnesian war. (See Thucyd. ii. 55.) The didrachm was stamped with the figure of an owl according to the Scholiast, who says that Aristophanes in this passage aims a sly blow at the avarice of his countrymen.

Of whom we may inquire how things are there?  
But some one hither runs like him who breathes 1200  
Alphéan toil.

M. 1. Where is he? where is he?  
Where is the archon Peisthetærus?

PEIS. Here.

M. 1. Thy wall is built completely.

PEIS. Thou say'st well.

M. 1. A work most beauteous and magnificent  
Such that Proxenides, the braggadocio  
Might with Theagenes' opposing cars,  
Whose steeds in size equal the wooden horse,  
Drive o'er its breadth of walls.

PEIS. O Hercules!

M. 1. In length, for that too I myself have measur'd,  
'Tis hundred ell'd.

PEIS. O Neptune, what a size! 1210

And who are they that built it of such bulk?

M. 1. The birds, no other; no Egyptian bricklayer—  
No stone-mason—no architect was present;  
But they with their own hands—'twas marvellous.  
From Libya came near thirty-thousand cranes,  
Who erst had swallow'd the foundation stones,  
And these the saw-birds polish'd with their bills.  
The storks, another myriad, bare the bricks,  
While sea-larks, and the other river birds,  
Brought water from below into the air. 1220

PEIS. And who convey'd the mortar to them?

M. 1. Herons,  
With hods.

PEIS. But how set they the mortar in?

M. 1. This too, good sir, was manag'd cleverly;  
For by their feet the geese with understrokes  
As 'twere with shovels, threw it in the hods.

PEIS. Then what is there that feet cannot effect?

M. 1. And ducks, by Jupiter, with aprons girt,  
Carried the bricks; while swallows after flew,  
Bearing the trowel up like serving lads  
The mortar in their mouths.

PEIS. Then to what end 1230  
Should any one hir'd labourers employ?  
But let me see—the wood-work of the walls,  
Who wrought at that?

M. 1. Most skilful carpenters  
Were pelicans, who with their ax-like beaks  
Hew'd out the doors—and while they plied the axe,  
A noise arose as in a naval dock;  
And now all these are fortified with gates,  
Close bolted and preserv'd on every side;  
They go the rounds and bear the warning bell<sup>†</sup>,  
While guards and beacon watches on all sides 1240  
Are stationed in the towers; but I will run  
And bathe myself—perform thou all the rest. [*Exit.*]

CHO. What thus affects thee? Canst thou be surpris'd  
That in so short a time the wall is built?

PEIS. Yes, by the gods, I am, and with just cause;  
For truly like a fable it appears.  
But hither from the guards a messenger  
Comes running unto us with looks of war.

## SCENE II.

PEISTHETÆRUS, CHORUS, SECOND MESSENGER.

M. 2. Ah! ah! alas! alas!

PEIS. What is the matter?

M. 2. We have receiv'd a dreadful injury; 1250  
For some one of Jove's family of gods  
Hath through our gates escap'd down to the air,  
Eluding our day-watch, the jackdaw's eye.

PEIS. O dreadful, wicked deed!—which of the gods?

M. 2. We know not that, but know that he had wings.

PEIS. Should we not then send scouts straight after him?

M. 2. But thirty thousand hawks we have despatch'd,  
Equestrian archers. Every one departs  
With crooked beak—the screechowl, buzzard, vulture,  
Night-hawk, and eagle; with their winged flight, 1260  
And noise of the sought god, the air is mov'd;

<sup>†</sup> See Thucydides, lib. iv. cap. cxxxv.

Nor is he far off—but already here.

PEIS. Must we not then make ready slings and bows?  
All hither haste to help—shoot, strike—and some one  
Give me a sling.

CHO. War, war unspeakable,  
Is wag'd between the gods and me. But ye  
Guard every one the cloud-envelop'd air,  
Begot by Erebus, lest any god  
This way pass through; for sound of wings is heard,  
Some god revolving in his course aloft. 1270

### SCENE III.

*Enter IRIS, flying.*

PEIS. Ho, whither, whither, whither fliest thou?  
Be quiet—stay there still—arrest thy course.  
Who art thou? whence? 'tis fitting thou declare.

IRIS. I'm from th' Olympic gods.

PEIS. And what's thy name?  
Vessel, or helm?

IRIS. Swift Iris.

PEIS. Paralus,  
Or Salaminian vessel<sup>u</sup>?

IRIS. What is this?

PEIS. Will not some buzzard fly and seize him?

IRIS. Me?  
Seize me? what mischief's this?

PEIS. Long wilt thou mourn.

IRIS. This is in truth an insolent affair.

PEIS. Through what gates enter'dst thou within the wall,  
O most detested wretch?

IRIS. By Jove, I know not. 1281

PEIS. Hear you her, how she mocks us? didst thou go  
To th' captain's guard of jackdaws? dost not speak?  
Hast thou the signet from the storks?

<sup>u</sup> See the note on v. 150. The French translator renders the line "Comment le nommes-tu?—Galère ou Gondole?" and adds in a note, "C'étaient des sobriquets des femmes publiques."

IRIS. What, plague?

PEIS. Didst thou not get it?

IRIS. Art thou sound of mind?

PEIS. Has then no present ruler of the birds  
The pass-word given thee?

IRIS. By Jove, wretch, none.

PEIS. And hast thou dar'd in silence thus to fly  
Through a strange city and the realm of Chaos?

IRIS. And by what other road should the gods fly? 1290

PEIS. By Jupiter, I know not—yet this way  
Thou hast no right to travel—know'st thou this,  
That of all Irises that ever were  
Thou would'st most justly be condemned to die,  
Being taken thus, if thou hadst thy desert.

IRIS. But I'm immortal.

PEIS. Yet thou shouldest have died.

For as I think most grievous were our state,  
If we should rule o'er others, but ye gods  
Live in unpunish'd license, knowing not  
That you in turn must listen to your betters. 1300  
But tell me, whither steerest with thy wing?

IRIS. I? from the Sire to men I'm flying down,  
To give them charge that to the Olympic gods  
They slay upon the altars sheep and oxen,  
And with the victims' fat perfume the streets.

PEIS. What say'st thou? to which gods?

IRIS. To which? to us,  
The deities in heaven.

PEIS. Are ye then gods?

IRIS. Yes—for what other god is there beside?

PEIS. The birds to men are now divinities,  
To whom they ought to sacrifice, but not, 1310  
By Jupiter, to Jove.

IRIS. O fool, fool—move not  
The heavy anger of the gods, lest justice  
From its foundations thy whole race o'erturn\*

\* This line, according to the Scholiast, is from Sophocles (Frag. 88. ap. Brunck.)

χρυσῇ μακέλλῃ Ζηνὸς ἐξαναστραφῇ

The Licymnian strokes mentioned in v. 1315, refer, as the Scholiast affirms, to the



With Jove's broad spade—while smouldering flame  
consume

Your house and body with Lycymnian strokes.

PEIS. Hear thou, desist from thy big-swelling words,  
Be silent—let me know if by this speech  
Some Lydian thou, or Phrygian think'st to scare?  
And know'st thou, that if Jove should grieve me fur-  
ther,

His and Amphion's palaces will I 1320  
Burn with the aid of eagles bearing fire,  
And send against him purple water-fowls,  
Toward heaven, in leopard-skins enveloped, more  
In number than six hundred?—formerly  
One sole Porphyryion troubled him; but if  
Thou still art bent to grieve me, thy first maid  
Will I so humble, that all men shall wonder  
What triple strength in an old man resides.

IRIS. Wretch, may'st thou burst with this verbosity!

PEIS. Will you not move off straight one way or other? 1330

IRIS. Unless my father stop your insolence—

PEIS. Ah! wretched me! will you not fly away,  
And burn some of the juniors with desire?

CHO. We interdict the Jove-descending gods  
From passing any longer through our city;  
And that no mortal thro' the sacred floor  
Where victims bleed, should any longer send  
This way a smoky odour to the gods.

PEIS. 'Tis strange that he who to the mortals went  
As deputy, should not come back again. 1340

stroke of lightning by which some character in the *Lycymnius* of Euripides is destroyed. Others imagine it to be a mere proverbial expression. M. Poinsinet de Sivry makes the most of the caution given by Iris to Peisthetærus, "Prends garde que la justice vengeresse, armant son bras de la lourde coignée du grand Jupiter, n'écrase toute la race, et que la vapeur du tonnerre, ne te reduisse en cendres, toi et toute ta famille."

## SCENE IV.

PEISTHETÆRUS, CHORUS, *a* HERALD *or* DEPUTY.

HER. O Peisthetærus, O thou blest, O wisest,  
O most illustrious, O most sapient, O  
Most clever, O thrice blest, O order silence.

PEIS. What say'st thou?

HER. For thy wisdom all the people  
Honour and crown thee with this golden wreath.

PEIS. I take it—Why thus honour me the people?

HER. O thou who hast a most illustrious city  
Founded i' th' air, thou know'st not how much honour  
Men bear thee, nor how many lovers thou  
Possessest in this country : for before 1350  
This town thou foundedst, all men were possess'd  
With the Laconomania, let the hair  
Neglected grow, starv'd, went in sordid gear,  
Ap'd Socrates, and bore the Spartan staff;  
But now they've turn'd from this to the bird mania,  
In all things pleas'd to mock the winged race.  
And first they all straight take their morning flight  
Like us, from nest to pasture—to the books  
They then betake themselves, and are regal'd  
With popular decrees ; to such a pitch 1360  
Is this bird-mania grown, that not a few  
Have got the names of birds impos'd on them :  
A partridge is one halting vintner nam'd,  
And swallow is Menippus' appellation,  
Opuntius hight the raven with one eye,  
Philocles is the lark, Theagenes  
The Brigander, Lycurgus is the stork,  
Bat Chærephon, and pie the Syracusan.  
Midias is there denominated quail,  
For he this bird resembles, with its head 1370  
Struck by a game-cock—all for love of birds  
Are singing songs, wherein a swallow's mention'd  
A widgeon, goose, or dove, wings, or some part,  
However small, of plumage is contain'd.

But one thing tell I thee—hither will come  
More than a myriad wanting wings and habits  
Of crooked talon'd fowl, so that you must  
Somewhere get pennons for these colonists.

PEIS. By Jove, then we've no business to stand here,  
But go thou and as soon as possible 1380  
The baskets all and hampers fill with wings;  
Let Manes bring me out the wings, and I'll  
Be ready to receive them as they come.

CHO. One soon might call this city populous.

PEIS. If fortune but assist.

CHO. My city's love  
Possesses me.

PEIS. I charge you bring them quickly.

CHO. For is there aught of good and fair  
That tempts not man to sojourn there?  
Wisdom, desire, ambrosial grace,  
And lovely quiet's placid face. 1390

PEIS. How sluggishly you work! wilt not be quicker?

CHO. Let some one quickly bring a basket full  
Of wings—thou hasten him, and beat him thus,  
For he is quite as slow as any ass.

PEIS. Yes, Manes is a sluggish animal.

CHO. These wings thou first in order place,  
As well of the prophetic race,  
Or those that chant the vocal lay,  
Or on the waves of ocean play,  
Examine with attentive care 1400  
That each his fitting plumes may bear.

PEIS. By the brown owls I will no longer spare thee,  
Whom I behold thus slow and lubbering. [*beats Manes.*]

## SCENE V.

PEISTHETÆRUS, CHORUS, and a PARRICIDE.

PAR. O could I soar with eagle flight<sup>7</sup>

<sup>7</sup> This poetical aspiration of the young man, "*ennuyé de ce que son père vit trop long temps*" (Fr. Trans.) is, according to the Scholiast, from the CEnomaus of So-

Above the azure ocean's height

That heaves with his unfruitful might!

PEIS. Ours seems to 've been no lying messenger,  
For some one comes who sings of eagles.

PAR. Ah;

Nothing is sweeter than the power to fly—

I ardently desire the life of birds;

1410

I rave to be a partner of your flight,

And fain would live according to your laws?

PEIS. What laws? for numerous are the birds' decrees.

PAR. All, but that chiefly which declares it right

For birds to suffocate and bite their fathers.

PEIS. Yes—and, by Jove, we think him very manly,

Who being still a youth shall strike his father.

PAR. On this account I've hither emigrated,

Willing to hang my sire, and to possess

All his effects.

PEIS. But 'tis an ancient law

1420

Among the birds, on the storks' tables writ<sup>a</sup>,

Soon as the father stork hath nourish'd all

His brood, and made them fit for flight, in turn

The younglings should support their aged sire.

PAR. By Jove, I have come hither to good purpose,

At least if I must feed my father too.

PEIS. 'Tis nothing—for since thou art come, my friend,

With good intentions, like an orphan bird,

I'll cover thee with feathers—but to thee,

O youth, I will suggest no ill advice,

1430

But such as when a boy myself was taught:

Do thou not beat thy sire—but having taken

This feather, and in t'other hand this spur,

Imagining thou wearest a cock's crest,

phocles, and intended as a ridicule upon the dithyrambic and tragic poets, who are often expressing their desire to have wings (see Eurip. Hippæ. 732. Dind.). Brunck also compares Sophocles (Æd. Col. 1081.)—*εἶην ὄθι δαίμων*.

<sup>a</sup> *ἐν ταῖς τῶν πελαργῶν κύρβεσιν*. *κύρβεις*, as Dindorf remarks, properly denote triangular columns, or tables on which sacred laws were prescribed, and *ἄξονες* were those of a square form, containing the civil regulations. But in process of time these words came to be used promiscuously (see *the Clouds*, 447.)

Watch, fight, upon thy prey subsist thyself;  
 Permit thy sire to live—but since thou art  
 Of warlike mood, fly hence away to Thrace,  
 And combat there.

PAR. By Bacchus, thou speak'st well,  
 At least I think so, and I will obey thee.

PEIS. Then wilt thou show thy sense, by Jupiter. 1440

## SCENE VI.

PEISTHETÆRUS, CHORUS, CINESIAS.

CIN. On airy wings I take my flight,  
 Ascending to Olympus' height;  
 Now on this strain I'm borne away,  
 And now upon that lyric lay.

PEIS. This business needs the burden of your wings.

CIN. With fearless mind I change my aim,  
 And indefatigable frame.

PEIS. Hail to Cinesias of the linden-tree<sup>a</sup>  
 Why hither move in circles thy lame foot?

CIN. Fain would I be a nightingale, 1450  
 Singing with shrill-tun'd voice my tale.

PEIS. Cease from thy strains, but tell me what thou say'st.

CIN. Supplied by thee with wings I wish to soar,  
 And high above the snow-emitting clouds  
 Whirling in air, new forms would I assume.

PEIS. Can any one then forms from clouds receive?

CIN. 'Tis from this point our art suspended lies:  
 Since the clear forms of dithyrambic verse  
 Are airy, dark, and bright as azure skies,  
 And mov'd on wings; soon shalt thou hear and know it.

PEIS. Not I indeed.

CIN. Yes thou, by Hercules, 1461

<sup>a</sup> It appears from Athenæus (B. xii.) that Cinesias was of so very spare a person, as to be under the necessity of applying to his breast boards of the teil or linden, lest from excessive height and tenuity his body should become bent. He was a Theban, son of the harper Meles, a dithyrambic poet. The obscure and cloudy character of this species of composition is well expressed in the speech of Cinesias beginning *ὑπὸ σου πτερωθεὶς*.

For all the air I travel through,  
 And phantoms of th' etherial race  
 Of birds with outstretch'd necks I view,—

PEIS. Foh.

CIN. May I move with equal pace  
 To the tempestuous blasts that sweep  
 The briny surface of the deep;—

PEIS. By Jupiter, I'll stop these blasts of thine.

CIN. Now verging on the southern way,  
 Now to the realms of Boreas stray, 1470  
 Cutting with frame corporeal near  
 The boundless ether's furrow'd sphere.

[PEISTHETÆRUS *beats him.*

Graceful and clever tricks, old man, are thine.

PEIS. Art thou not pleas'd then to be whirl'd on wings?

CIN. Is't thus you beat a dithyrambic poet  
 Who am contended for by all the tribes?

PEIS. Wilt thou then stay here with us, and instruct  
 A choral flight for Leotrophides<sup>b</sup>  
 Of the Cecropian tribe?

CIN. Tis plain thou mock'st me,  
 But know that I will never cease before 1480  
 The air in winged state I have run o'er. [Exit.

## SCENE VII.

PEISTHETÆRUS, CHORUS, *and an* INFORMER.

INF. What birds are these with nought but varied plumes,  
 Thou painted swallow with extended wings?

PEIS. No trifling evil this which has sprung up.  
 But hither some one humming comes again.

INF. Again thou varied bird with stretch'd-out plumes.

PEIS. He seems to me this scolian to direct  
 Towards my garment, and to stand in need  
 Of swallows not a few.

<sup>b</sup> He was a dithyrambic poet of the tribe Cecropis, and a teacher of cyclic chorusses; his extreme slenderness of form rendered him, as well as Cinesias, a mark of derision to the comic writers of his time. The Scholiast quotes some satirical lines against him from Theopompus (*ἐν ταῖς Καπηλίαις*), and Hermippus (*ἐν Κέρκοψιν*.)

INF. Who is't that decks  
With wings the comers hither?

PEIS. He is here— 1490

But you must tell me what you stand in need of.

INF. Wings, wings I need—ask not a second time.

PEIS. Then to Pellene think'st thou straight to fly<sup>c</sup>?

INF. Not so, by Jove—I am an island bailiff<sup>d</sup>,  
And an informer—

PEIS. Blessed in thy trade!

INF. And process hunter, therefore want I wings  
To make a circuit of the isles and summon  
Th' accus'd to justice.

PEIS. Canst thou better cite them  
Caparison'd with wings?

INF. Not so, by Jove;  
But that the robbers may annoy me less, 1500  
Hither once more I with the cranes return  
With many a suit gulp'd down instead of ballast.

PEIS. Is this thy occupation? let me know—  
Young as thou art, dost thou the trade pursue  
Of vexing strangers by thine informations?

INF. What should I do? I know not how to dig.

PEIS. But there are other honest arts, in truth,  
By which a man of thy years may subsist,  
Rather than screw together litigations.

INF. O friend, advise me not, but give me wings. 1510

PEIS. Now while I speak I furnish thee with plumes.

INF. And how then canst thou plume a man with words?

PEIS. All are by language wing'd.

INF. All?

PEIS. Hast thou not  
Heard how the fathers in the barbers' shops  
Thus to the youths are wont to speak, "My son  
Is by the lessons of Diitriphe,

<sup>c</sup> Because in that city robes were woven of excellent wool, as a reward to the successful athlete in the games of Juno, or rather Mercury. (Compare Pindar, Ol. ix. 146. where they are mentioned as antidotes to the chilling airs.)

<sup>d</sup> κλητήρ νησιωτικός. An officer whose duty it was to summon the inhabitants of the subject islands to the Athenian courts.

All on the wing to drive his chariot."

And how another says that he is wing'd,

Soaring aloft in mind to tragedy.

INF. Then are they wing'd by words?

PEIS.

They are I say;

For both the mind by words is elevated,

1521

And man exalted; thus I also wish

With honest speech, as with new plumage cloth'd

To lawful deeds to turn thee.

INF.

But I don't wish.

PEIS. What wilt thou do then?

INF.

I'll not shame my kind,

'Tis my paternal life to play th' informer;

But furnish me with light and rapid plumes,

Of hawk, or brown owl, so that having summon'd

The strangers and accus'd them here, I may

Fly thither back again.

PEIS.

I understand.

1530

Thou sayest that the foreigner should pay

A fine to justice, ere he can come hither.

INF. Thou apprehendest rightly.

PEIS.

And he then

Sails hither, while thou fliest back again.

That thou may'st seize his goods.

INF.

Thou hast it all.

I must in nothing differ from a top.

PEIS. I understand your top—and I, by Jove,

Have these most beauteous Corcyrean wings\*. [*beats him.*]

INF. Ah, wretched me, thou hast a whip.

PEIS.

I've wings,

With which to-day I'll whirl you like a top.

1540

INF. Ah me, unhappy!

\* Here Peisthetærus shows the sycophant a whip of a magnitude equal to those public instruments of castigation which were made at Corcyra, for the purpose of repressing the rebellious disposition of its inhabitants; as the Romans suspended the whip from the balustrade of their staircases, as an object of terror to the loitering domestic slaves\*. Hence, as the Scholiast says, the phrase *Κερκυραία μάστιξ* passed into a proverb.

\* (See Hor. Ep. ii. 2. 14.)



PEIS.

Wilt not wing thee hence?

Wilt thou not straight decamp, O most abandon'd?

Soon shalt thou see the bitter fruit of craft

Perverting right—let us take wing and go. [*Exeunt.*]

CHORUS *relates the wonders presented to a bird's eye view  
of the earth.*

Full many an object strange and new,

Have we beheld as on we flew;

For growing in some foreign part

There is a tree devoid of heart,

Cleonymus, for nothing good,

But a huge mass of sluggish wood<sup>f</sup>;

1550

In vernal hour its branches rise,

And shed around their calumnies.

Again in wintry storms it yields

Instead of leaves a crop of shields.

There is a certain country plac'd

At distance on the darksome waste,

Mortals with heroes there agree

Till eve in festal revelry;

'Twere then no longer safe to meet,

1560

Should any mortal chance to greet

Orestes of heroic might<sup>g</sup>,

His noblest parts all stript and wounded rue the fight.

<sup>f</sup> This and the following lines contain a truly comic picture of the general whose cowardice, which tempted him to cast away his shield, is so often alluded to by our poet. (See N. 352; E. 1152.) M. Boivin is exceedingly paraphrastic in his version of this passage, and omits the name of Cleonymus—

Un arbre grand, sec, et débile,

Cet arbre, d'ailleurs inutile,

Tremblant au moindre vent, tremblant au moindre bruit,

Des le printemps porte son fruit,

On nomme ce fruit calomnies.

Et lorsque des forêts ternies

Abandonnent aux aquilons

Leurs feuilles seches et flétries,

De boucliers épars il couvre les sillons.

<sup>g</sup> Dindorf very probably imagines that some event is here alluded to which had taken place not long before the acting of this comedy. Orestes, who appears to

## ACT IV. SCENE I.

PROMETHEUS<sup>h</sup>, PEISTHETÆRUS. (*Prometheus, his head veiled.*)

PRO. Ah, wretched me!—that Jove may not behold me!  
Where's Peisthetærus?

PEIS. Hollo, what is here?  
What muffling's this?

PRO. See'st any of the gods  
Behind me here?

PEIS. Not I, by Jupiter;  
But who art thou?

PRO. What time of day is it?

PEIS. What time?—a little past mid-day. But who  
Art thou?

PRO. Is it ox-loosing time, or later?

PEIS. How I detest thee!

PRO. What is Jove about? 1570  
The clouds dispersing, or collecting them?

PEIS. Be hang'd to you.

PRO. I will unmuffle then.

PEIS. My dear Prometheus!

PRO. Hush! hush! no bawling.

PEIS. Why, what's the matter?

PRO. Silence; name me not.  
Thoul't ruin me, if Jove should see me here.  
But that I may tell thee all things above,  
Take this umbrella, hold it over me,  
That the gods see me not.

PEIS. Ha, ha, full well  
Thou hast contrived, and Prometheus-like.  
Come under quickly, and speak boldly out. 1580

PRO. Now therefore hear.

have resembled one of the nocturnal Mohocks of whom Sir R. de Coverley, in the Spectator, expresses so much dread, was mentioned before, at v. 712. For an account of the formidable Mohock club, see Spectator (Nos. 224—347.)

<sup>h</sup> In the beginning of the fourth act, Prometheus enters on the stage with his head veiled, in token of fear and desire of concealment, lest any god should discover his treacherous designs. This scene contains much satirical banter upon the popular theology, which placed Jove at the head of the gods.

PEIS. I'm all attention, speak.

PRO. Jove's ruin'd.

PEIS. Eh! how long has he been ruined?

PRO. Since you began to colonise the air.

For no man any longer to the gods  
Offers up sacrifice, nor fat of thighs  
Has to our sphere ascended from that time;  
But as at Ceres' festivals we fast  
For lack of victims, while the barbarous gods  
Like starv'd Illyrians, gnash their teeth, and say  
They from above will war with Jupiter, 1590  
Unless he will at once unclothe the ports,  
That the carv'd entrails may be introduc'd.

PEIS. Are there then others, barbarous gods, above you?

PRO. Are they not barbarous, whence a patron's found  
For Execestides<sup>1</sup>?

PEIS. And what's the name  
Of these barbarian gods?

PRO. What is't? Triballi.

PEIS. I understand—thence comes your tribulation<sup>k</sup>.

PRO. Just so—but one thing I assure you of;  
Hither will come ambassadors for peace  
From Jove and the Triballi who're above. 1600  
But you no treaty make, till Jupiter  
Restore the sceptre to the birds again,  
And give thee Basilea for thy wife<sup>l</sup>.

<sup>1</sup> There is, I think, little doubt that the true reading here is that of the Ravenna MS. *πατρός 'Εξηκιστίδῃ*, and not the common *'Εξηκιστίδης*. Brunck, in a long and erudite note, defends the dative case, and mentions the Athenian law, which directed that in all enquiries respecting the birth and life of the magistrates, the first question should be, whether Apollo and Jupiter the Defender, were his patrons?

<sup>k</sup> *τοῦπιτριβείης*. This, as the Scholiast observes, is a play upon the name *Triballi*—certain barbarous gods dwelling in Moesia; and mentioned by Thucydides, in his curious description of Thrace (b. ii. cap. xcvi.)

<sup>l</sup> *τὴν Βασίλειαν* a proper name—so the French translator, “Une déesse, nommée souveraineté.” Perhaps our poet alludes to Euripides (*Phoen.* 515.), where Eteocles, expressing his attachment to regal sway, declares himself ready to ascend to the stars or dive beneath the earth—

*Τὴν θεῶν μεγίστην ὥστ' ἔχειν Τυραννίδα.*

We learn from Diodorus Siculus that Basilea was said to be the daughter of Saturn and Titya, l. iii. s. 57. (See below, vv. 1802. 1827.)

PEIS. Who's Basilea?

PRO. A most lovely girl,  
That ministers the thunderbolt of Jove,  
And everything besides, good counsel, law,  
Temperance, the naval docks, and calumny,  
The Delphic treasurer, and judges' fee.

PEIS. She manages then all affairs for him.

PRO. 'Tis so; and if you only get her from him, 1610  
All then is yours; I therefore have come hither,  
For I am always well-dispos'd to men.

PEIS. Thro' thee alone of all the gods we cook  
Our victuals on the coals<sup>m</sup>.

PRO. Full well thou know'st  
That all the gods I hold in detestation.

PEIS. By Jove, thou always hast been a god hater.

PRO. A very Timon. But I must run back.  
Give me th' umbrella—that if Jove from heav'n  
Should spy me, I may seem to follow in  
The basket bearer's train.

PEIS. Bear off this seat too.

CHORUS *continues to recount the wonders seen in voyaging.*

Near to that race whose feet are made 1621  
Their prostrate body to o'ershade<sup>n</sup>,  
There is a lake by whose dull wave  
Departed spirits from the grave  
Are led in melancholy bands  
By Socrates' unwashen hands.  
Thither Pisander bent his way,  
The soul entreating to survey,  
Which left him still endued with life,  
Then seiz'd the sacrificial knife,

<sup>m</sup> This ludicrously-serious mention of one of the slightest uses to which the fire stolen by Prometheus from heaven could be applied, is, as Reiske observes, of a highly comic character; and reminds the reader of the sublime accusation brought against that hater of the gods by Strength and Force. (See the opening of the *Prometheus Vincit* of Æschylus.)

<sup>n</sup> These strange people are said by Photius to be a Libyan nation, mentioned by Ctesias in his *Periplus of Asia*, as having their feet very broad like those of a goose, and in the hot weather falling supine and raising their legs to shade themselves with their feet—whence the name Σκιάποδες.

And thwart the victim camel laid 1630  
 As 'twere a lamb its trenchant blade;  
 Then like Ulysses backward stray'd,  
 To whom ascended from below  
 Seeking the camel's throat, the bat-eyed Chærepho°.

## ACT V. SCENE I.

NEPTUNE, HERCULES, *and one of the TRIBALLIC DEITIES.*

NEP. Thou seest this town of Nephelococcygia,  
 . Whither upon this embassy we're bound.  
 Holla, what doest thou? putting on thy robe  
*[to the Triballi.*  
 O'er the left shoulder?—wilt thou not again  
 Remove it to the right? O wretch, art thou  
 Such as Læspodias<sup>p</sup>? O democracy, 1640  
 To what point hast thou brought us, if the gods  
 Have voted in a fellow such as this?  
 TRI. Wilt thou be quiet?  
 NEP. Hang thee! I ne'er saw  
 So barbarous a god as thee before.  
 Come on then Hercules, what shall we do?  
 HER. You've heard my sentiments before, that I  
 Would suffocate the man, whoe'er he be,  
 That hath wall'd out the gods?  
 NEP. But we, O friend,  
 Are chosen as ambassadors for peace.  
 HER. Then doubly I'm dispos'd to suffocate him. 1650

*Enter PEISTHETÆRUS.*

PEIS. Give me the cheese-knife—bring the gum benzoin.  
 Let some one bring the cheese—stir up the coals.

° Aristophanes feigns that he was ascended from the dead, on account of his pale and lean condition. He is mentioned in several other passages of these comedies; (see particularly the Wasps, 1412.) Wiland very probably conjectures that this whole choral song alludes to some remarkable event unknown to us.

<sup>p</sup> He is mentioned by the Scholiast with Damasias from Eupolis (ἐν Δήμοις) as being left-handed and diseased in the feet. There was a brave Athenian general of that name mentioned by Thucydides (b. vi. cv. and viii. 86.)

HER. We gods are come to bid a mortal hail.

PEIS. But I scrape the spice.

HER. What kind of meat is this?

PEIS. Against the commonalty of the birds;

Fowls revolting have been doom'd to die.

HER. And so do you scrape spice upon these first?

PEIS. O Hercules, all hail!—what is th' affair?

HER. We from the gods ambasadors have come,

To treat on composition of the war.

1660

DOM. There is no oil left in the flask.

PEIS. And yet

The little things must be well basted.

HER. We,

By going to war, are nothing profited;

And ye, who toward us gods are well inclin'd,

Might have rain-water always in your dikes,

And still pass halcyon days. On all these matters

We come empower'd to treat.

PEIS. But ne'er before

Have we begun to war 'gainst you, and now,

If justly ye desire to act at last,

Should it seem right, we will make treaties with you.

Now this is just—that Jupiter restore

1671

The sceptre to us birds—then we consent

To reconciliation—whereupon

Th' ambassadors to dinner I invite.

HER. For me this is enough, and I vote for it.

NEP. O wretch! thou art a fool, and gluttonous.

Wilt thou deprive thy father of his sway?

PEIS. Is't so? will not ye gods have greater power,

If birds should rule below? for mortals now,

Beneath the clouds conceal'd and stooping, swear 1680

Falsely by you; but if ye have the birds

For your allies, when one shall swear

By Jove and by the crow, the bird approaching

In secret flight, will beat the perjur'd man,

And cut his eye out.

NEP. Thou say'st well, by Neptune.

HER. I think so too.

PEIS. And what say'st thou?

TRI. Nabaisatreu.

PEIS. See'st thou—he too approves it—hear ye now  
 Another thing, how much good we will do you,  
 If any man has vow'd to offer up  
 To any god a sacrifice; and then 1690  
 Says craftily, “The gods are placable<sup>9</sup>.”  
 That which his avarice withholds, will we  
 Require him to discharge.

NEP. Let me know how.

PEIS. When this man chances to be counting o'er  
 His money, or sits bathing, suddenly  
 The kite with downward swoop shall snatch away  
 And bring the price of two sheep to the god.

HER. Again I give my suffrage to restore  
 To these the sceptre.

NEP. Now Triballus ask.

HER. Triballus, what think you of being curs'd? 1700

TRI. Saunaca bactaxicausa<sup>1</sup>.

HER. He affirms  
 That what you say is altogether right.

NEP. If such be your opinion, I agree.

HER. [*to Peisth.*] Hear you, we are agreed about the sceptre.

PEIS. And now, by Jove, there is another thing,  
 Which I have just remember'd—as for Juno,  
 I give her up to Jupiter, and claim  
 The damsel Basilea for my wife.

NEP. Thou hast no mind to peace; let's home again.

PEIS. 'Tis small concern of mine—look, see thou make 1710  
 A savoury sauce for me.

HER. O Neptune, good friend,  
 Whither art off too? For one woman's sake  
 Shall we in war engage?

<sup>9</sup> μενετοὶ θεοὶ—μενετὸς est ὁ δυνάμενος μένειν qui expectare potest. (Dindorf.) Reiske observes on this passage, “leg. μένερ' (id est, μένετε) οἰθετοὶ, expectate adhuc parumper.”

<sup>1</sup> The Venetian codex here reads δαύνακα instead of σαύνακα but it is of no consequence which reading we adopt, as these are words without signification, formed to express a barbarous sound, like ναβαισατρεῦ (v. 1686.)

NEP. What should we do then?

HER. What do? why let's agree.

NEP. How, wretched one;  
 Know'st not that thou wert sadly gull'd just now?  
 Thou injurest thyself—for should Jove die,  
 After he's given up the sway to these,  
 Thou'lt be in penury; for all the wealth  
 That Jove shall die possess'd of, comes to thee.

PEIS. Alas! thou wretch, how craftily he cheats thee! 1720  
 Come here aside, that I may tell thee something.  
 Thy uncle puts a trick on thee, thou simpleton.  
 Thou hast no share in the paternal goods,  
 According to the laws, for thou'rt a bastard,  
 And not legitimate.

HER. A bastard, I?  
 What's that thou say'st?

PEIS. Yes thou, by Jupiter;  
 At least as thou art from a foreign woman—  
 For how canst thou imagine that Minerva,  
 Being a daughter, could have been the heiress,  
 Had there been lawful brothers?

HER. But suppose 1730  
 My father at his death should leave me that  
 Which to a bastard may by law be left.

PEIS. The law permits him not—for Neptune here  
 The very first, who now prevails on thee,  
 Will claim thy father's wealth upon the plea  
 That he's a brother born of lawful bed.  
 I'll now rehearse the law of Solon to thee:  
 "No bastard hath a right as next of kin,  
 If there be lawful children; but in case  
 There be not any children lawful born 1740  
 The next of kin doth share the inheritance."

HER. Have I no share then in my father's goods?

PEIS. Not you, by Jove—but tell me has thy sire  
 Enroll'd thee in the tribesmen's register?

HER. Not me indeed—at which long since I've wonder'd.

PEIS. Why gapest thou thus upwards, looking daggers?  
 If thou art on our side I will appoint thee



- Monarch, and nourish thee with milk of fowls.
- HER. Long time I've thought thou speakest what is just,  
Touching the maid—I give her up to thee. 1750
- PEIS. (*to Neptune*) And what say'st thou?
- NEP. I vote the contrary.
- PEIS. The whole affair now with Triballus rests—  
What say'st thou? (*to Triballus.*)
- TRI. Me give up to de fool  
De beautiful gran damsel Basilea<sup>a</sup>.
- HER. You give her up you say?
- NEP. Not he, by Jove,  
Unless he chatter with the swallow's voice.
- PEIS. He bids thee give her to the swallows then.
- NEP. Now you're agreed and ratify the peace—  
I, since you think it right, will hold my tongue.
- HER. We do agree to all that you propose. 1760  
But go with us to heaven, that there  
You Basilea and all else may take.
- PEIS. Truly these birds have for the marriage feast  
Been opportunely kill'd.
- HER. I'st then your wish  
That I stay here and cook the meats? Go ye.
- NEP. Thou cook the meats?—Thou talk'st much like a glut-  
ton,  
Will you not go with us?
- HER. Indeed I should  
Have taken care to serve myself right well.
- PEIS. Let some one give me here a wedding robe. [*Exeunt.*]
- CHORUS [*continued narration of travellers' wonders.*]  
Where Phanæ's territory lies<sup>b</sup> 1770  
And Clepsydra's pure waters rise,

<sup>a</sup> The translator has to acknowledge his obligation to Cary's version of this play for the above spirited translation of Triballus's broken Greek.

<sup>b</sup> Phanæ is the name of a promontory and port in the island of Chios, mentioned also by Thucydides in his eighth book, Bergler says that this line also alludes to the verb φαίνειν, whence συκοφάντης (see v. 1700.) Gorgias and Philippus, mentioned in v. 1777, were, according to the Scholiast, verbose rhetoricians of that time, of evil reputation; the former of whom is also satirized by Plato, and the latter who was also a physician, by Alcæus in his Endymion. *Clepsydra*, in the

There is a race of knavish soul  
 Whose tongues their stomach's rage controul.  
 They with these members sow and reap,  
 From figtrees crop their luscious heap;  
 And those are of barbarian kind,  
 With Gorgias' and Philippus' mind—  
 Moreover from this tongue-fed band  
 Of Philips thro' the Attic land  
 That member 's cut away whene'er they sacrifice<sup>u</sup>.

## SCENE II.

MESSENGER, CHORUS, PEISTHETÆRUS.

MES. O ye whose happiness surpasses speech, 1781  
 O thou thrice prosperous race of winged birds,  
 Receive the monarch in your blest abodes.  
 For his approach is such that not the star  
 So brightly glitters in his golden dome,  
 Nor splendour of the sun's far-darting rays  
 Shines forth so lovely, as when he comes near,  
 Holding a maid of charms ineffable.  
 And shakes the lightning-winged dart of Jove.  
 Unutterable odours to the depth<sup>x</sup> 1790

second verse of this antistrophe, was the name of a fountain in the citadel, said to emit water of a salt taste. From this the hour-glass used in the Athenian courts of justice took its name.

<sup>u</sup> γλῶττα χωρὶς τέμνεται. This was a common custom in offering up victims (see the Peace, v. 1025,) where the same sacrificial directions are used by the priest. The voluble member, after having been cut out, was laid aside as an offering to Mercury.

<sup>x</sup> Instead of ὀσμὴ in this line, Scaliger, I think without reason, proposes to read πομπή (compare Æschylus P. v. 115.): τίς ὀδμὰ προσέπτα μ' ἀφέγγης; not very accurately rendered by Potter, "what softly-breathing odour steals on my sense?" With the whole of this splendid description, which is generally considered as the beginning of the fifth act, but which Wiland supposes the sixth act to commence, and which, as Kuster observes, rises in solemnity to a degree above the limits of comic diction; compare Shakspeare, Cymbeline, Act. v. Sc. ult., describing the appearance of Jupiter—

He came in thunder—his celestial breath  
 Was sulphurous to smell, etc.

The circle's depth, like Virgil's 'cœlum profundum,' means the height of heaven, βάθος, πρὸ ὕψους: "jusqu'aux plus hautes régions du ciel."—French Transl.

Pervades the circle, most enchanting sight !  
 And gales with incense fill'd blow softly through  
 The curled wreaths of smoke. Himself is here !  
 But now behoves the heavenly muse to ope  
 Her sacred lips with sound of omen good.

S.-C. Retire, give place and room, move onward, fly

1. Round the blest man who comes with prosperous fortune.

O thou who hast contracted for this city  
 A most blessed marriage—fortune's mighty gifts  
 Possess the race of birds in this man's favour. 1800  
 With hymeneal then and nuptial strains  
 Him and his consort Basilea greet.

S.-C.2. To the Olympic queen of yore  
 The Destinies in social train<sup>7</sup>  
 Heaven's lofty-throned ruler bore  
 With such an hymeneal strain.

[O Hymen, Hymenæus, oh !]

While love on both sides flourishing,  
 Directed with his golden wing,  
 The reins on either hand display'd, 1810  
 Bridegroom of Jove, and the blest Juno made.

PEIS. I in your hymns and odes rejoice,  
 Admiring that melodious voice.  
 Come now Jove's subterranean thunders sing,  
 His fiery darts and bolts dire glittering.

CHO. O potent beam of golden light,  
 Immortal flaming spear of Jove,  
 O thundering clouds that give to storms their birth,  
 With whose deep roaring he now shakes the earth ;  
 Holding his universal sway from thee 1820  
 And Jupiter's Assessor sovereignty.

[O Hymen, Hymenæus, oh !]

Now to the marriage haste along,  
 All tribes on social wing that rove,  
 To the celestial palace throng,  
 And hymeneal couch of Jove.

<sup>7</sup> So Virgil (Ecl. iv. 47.) " *Concordes stabili fatorum numine Parcæ.*"

O blessed Bride thy hand extend,  
 And seizing on my plumes advance<sup>a</sup>,  
 Companion of the airy dance,  
 While I to raise thee my assistance lend.

1830

CHO. Shout Io Pæan, the victorious strain<sup>a</sup>,  
 O most exalted of the heavenly train!

<sup>a</sup> For, as the Scholiast observes, birds make use of feathers instead of hands.

<sup>a</sup> *τήνελλα καλλίνικος*. The word *τήνελλα* is imitative of the sound of the flute in a hymn of victory. See the *Acharnians*, v. 1191., and the Scholiast on Pindar (Ol. ix. 1.) who cites the three first lines of the Ode addressed to Hercules on his accomplishment of the Augéan labour.



# THE KNIGHTS.

## DRAMATIS PERSONÆ.

DEMOSTHENES, } *in the habit of Slaves.*  
NICIAS, }  
AGORACRITUS, *a sausage-vender.*  
CLEON.  
CHORUS OF KNIGHTS.  
DEMOS, [*the Athenian people personified.*]  
*Two Women Mutes.*

*The scene lies in the Market place at Athens, before the house of  
old Demos.*

# PRELIMINARY OBSERVATIONS

UPON

## THE KNIGHTS,

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

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THIS COMEDY WAS FIRST ACTED IN THE SEVENTH YEAR OF THE PELOPONNESIAN WAR, AT THE FEASTS OF BACCHUS LENÆUS, IN THE FOURTH YEAR OF THE LXXXIV. OLYMPIAD, DURING THE ARCHONSHIP OF STRATOCLES.

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SOLON, intending, says Plutarch, to leave the great offices in the hands of the rich, but to give the rest of the people a share in the other departments, which they had not before; took an estimate of the estates of the citizens. Such as had a yearly income of five-hundred measures in wet and dry goods, he placed in the first rank, and called them *Pentacosiomedimni*; these paid one talent to the public treasury. The second consisted of those whose lands produced three-hundred measures; these were of the equestrian order, and called *Hippodaielountes*, or *Knights*; and were, in time of war, as the name signifies, obliged to find a horse, and serve in the cavalry. Those of the third rank, who had but two-hundred measures, were called *Zeugitæ*; as being a middle rank between the knights and those of the lowest orders (for the rowers who have the middle bench between the *Thalamites* and the *Thramnitæ* are called *Zeugitæ*). The rest were named *Thetis*, meaning mercenaries, or men living by the labour of their hands; these were not admitted to any office, they had only a right to appear and give their vote in the general assembly of the people; yet that (as Plutarch observes in his Life of Solon) appeared in time to be a great privilege, most causes being brought by appeal before them.

The subject of this piece being thus explained, it will be easy to see that it is only a violent satire uppn Cleon, treasurer-general of the army. A particular hatred, as much as love for the public



good, provoked Aristophanes to inveigh so furiously against this powerful man. Cleon had accused the poet of a serious crime, and disputed his right to the freedom of the city; this was the secret cause of his outrageous attacks. Besides, Cleon was of a haughty and overbearing disposition. No author speaks well of him. Being the son of a currier, and actually exercising that trade, he had raised himself by intrigue, and apparently by a sort of merit, such as was necessary to succeed in a republic. He had a terrible and imposing voice, with a wonderful art of gaining the people to his interests. Puffed up by an extraordinary success, which fortune, rather than bravery procured for him, he became in a manner master of the state, and was at the height of his glory when Aristophanes dared to attack him, no longer indirectly, but by presenting him openly upon the stage; and indeed the object of this play was nothing less than the ruin of Cleon, who, after Pericles stood at the head of all state affairs, was a worthless vulgar person, but the idol of the infatuated people. His only adversaries were those more wealthy men of property, who formed the class of the knights; these Aristophanes blends with his party in the strongest manner, by making them his chorus. He had the prudence nowhere to name Cleon, but merely to describe him, so that he could not be mistaken. Cleon is reproached with peculation, eagerness in gaining presents, address in seducing the people, and taking to himself the merit of an action which he did not deserve. The following is the occasion that raised him to so high a degree of power.—Pylos, a small city of the Peloponnesus, on the sea-shore, opposite the island of Sphacteria, and in the territory of Coryphasium, had been, during the course of the war, abandoned and left destitute of provisions, which had been the fate of many other cities. Demosthenes, who landed there with two fleets, after great difficulty prevailed upon Eurymedon and Sophocles to fortify it, and make it an arsenal, whence they could easily infest the Lacedæmonians who were not more than twenty leagues distant. This project was effected, and it was of so important a nature that the Lacedæmonians made every effort in their power to retake Pylos. In fact it became the principal object both with the Athenians and Lacedæmonians during the remainder of the war. The Lacedæmonians did not fail to besiege it, and in order to bring it more easily about, they threw troops into the small neighbouring island; but as the fleets were continually moving in every direction, the troops in the island found themselves intercepted, and were soon reduced to the greatest want. The Athenians, on their side, did not suffer less

in Pylos, so that they, as well as the enemy, were equally besiegers and besieged ; the former in the city, and the latter in the island, each the victims of their own obstinacy. Nevertheless the Lacedæmonians sent deputies to Athens, in order to make honourable terms, and withdraw their troops from Sphacteria. Their demands were just, and even submissive, which is confirmed by Thucydides (iv. 17—20.), who gives us their harangue. But Cleon strongly opposed any arrangement with the Lacedæmonians, and went so far as to abuse their ambassadors. Demosthenes on his side seeing himself deprived of provisions and succours, sent his colleague Nicias to Athens, to entreat the republic to relieve the army, or to enter into negociation with the enemy. The Athenians, irritated at this bad success, began to impute the blame of it to Cleon, and he, to get himself out of the scrape, threw the fault upon the incapacity or slowness of the two generals ; and publicly boasted that if the command were given to him, he would take the island in twenty days—Nicias took him at his word—Cleon thought it only a pretence, and did not retract ; but seeing that Nicias really intended to give up the command, he started one difficulty after another to cause what he had so rashly advanced to be forgotten. The people however were not to be so duped, and, what is very remarkable, elected him general in spite of himself, with an order to depart for the seige. He was more fortunate than he had been prudent, for, as he was on the road, Demosthenes burned down a little wood in the island which greatly incommoded his troops, and by these means the reduction of Sphacteria became so easy, that he did not require any additional succour. Cleon arrived, united with him, and they obliged the soldiers who were in the island to surrender, and then sent them to Athens in a state of great distress. Cleon returned triumphant, contrary to the expectation of the public, and became more than ever the idol of the people, who attributed to him this exploit, and regarded him as the greatest captain of his age. This rendered him extremely odious to the principal Athenians, and above all to the knights, who already hated him on account of his low origin, and of his employment obtained to their prejudice. Aristophanes, to unmask this vile man, had the boldness, not dreading his power, to make him the subject of a comedy. But he was obliged himself to play the part of Cleon, and for this purpose he mounted the stage for the first time, none of the comedians daring to perform the character, or expose themselves to the vengeance of so formidable a man. He besmeared his face instead of putting on a mask, not being able to find any workman bold enough to make one resembling

Cleon, as they usually did for those whom they wished to expose to the ridicule of the public.

There are two circumstances which prevent us in the present day from being so much amused with this comedy as the Athenians were; first, an infinity of personal attacks upon a man who does not interest us, and secondly, a style full of enigmas and anecdotes, of which it is not always easy to discover the real meaning. With respect to this play, the learned author of the Theatre of the Greeks observes (p. 356): "Scarcely any of the comedies of Aristophanes is more political and historical than the Knights; it is almost irresistibly powerful as a piece of rhetoric to excite indignation, it is truly a philippic drama. Yet it seems to me to be by no means the best in respect of wit and startling invention. Perhaps it might be that the thought of the too actual danger in which he stood gave the poet a more earnest tone than was suitable to a comedian: or that the persecution which he had already undergone from Cleon, provoked him to utter his wrath in a manner but too Archilochian. It is only after the storm of jeering sarcasms has wasted its fury, that droller scenes follow; and droll scenes they are indeed, where the two demagogues, the leather-cutter (that is to say, Cleon) and his antagonist the sausage-maker, by adulation, by prophecies, and by dainties, vie with each other in wooing the favour of the old dotard Demos, the personification of the people. And the play ends with a triumph almost touchingly joyous, when the scene changes from the Pnyx, the place of the popular assemblies, to the majestic Propylæa; and Demos, wondrously restored to youth, comes forward in the garb of the old Athenians, and, together with his youthful vigour, has recovered the old feelings of the times of Marathon."

# THE KNIGHTS.

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## ACT I. SCENE I.

DEMOSTHENES, NICIAS, *in the habit of slaves.*

DEM. Alas, alas, for my calamities!

This newly-purchased Paphlagonian mischief<sup>a</sup>,  
With all his counsels may the gods destroy!  
For since th' ill-omen'd fellow enter'd here,  
With blows he still chastises the domestics.

NIC. Then may this slandering Paphlagonian chief  
Perish most wretchedly.

DEM. O, ill-starr'd man,  
How farest thou?

NIC. Badly, as thou.

DEM. Come near,  
That we may weep th' Olympic strain together<sup>b</sup>.

NIC. Mu mu, mu mu, mu mu, mu mu, mu mu. 10

DEM. Why thus in vain lament we?—ought we not  
To seek some means of safety to ourselves,

<sup>a</sup> Cleon is so called from Paphlagonia in Asia Minor, the inhabitants of which province were held in light esteem, as of a factious and turbulent character. Homer (Il. E'. 577.) speaks of them as being magnanimous and warlike, commanded by their leader Pylæmenes, equal to Mars. There is also an allusion in this name to the verb *παφλάζειν*, spoken of hot water bubbling in a vessel. The word is applied by Homer, in a noble simile, to the waves of the sea (Il. N. 798.); which will probably remind the reader of an equally poetical passage of Shakspeare in Macbeth, where he attributes the destruction wrought by the *yeasty waves* to the agency of his tremendous witches. Eustathius, in his Commentary on Homer, alludes to this passage of Aristophanes, in which the Paphlagonian tanner who is spoken of contemptuously as a newly-purchased mischief.

<sup>b</sup> This was a kind of lugubrious music, invented, according to Eustathius and

But weep no longer?

NIC. What then must be done?

Say thou.

DEM. Rather say thou, for I will not  
Contest that glory with thee.

NIC. By Apollo,  
That will I not; but boldly tell thy mind,  
And then I'll speak to thee.

DEM. O that thou would'st  
Tell me what 'tis my duty to declare<sup>c</sup>!

NIC. I have not confidence—how could I e'er  
In polish'd language match Euripides. 20

DEM. Treat me not like that chervil-seller's son<sup>d</sup>;  
But find some strain of freedom from a tyrant<sup>e</sup>.

NIC. Say then, together with me, "let us fly."

DEM. I say it, "let us fly."

the Scholiast, by a musician named Olympus, a disciple of Marsyas, before the Trojan war. Instead of the common reading—

————— ἵνα  
ξυναυλίον κλαύσωμεν, Οὐλύμπου νόμον

Toup (on Suidas) contends that Aristophanes wrote—

————— ἵνα  
ξυναυλίαν πενθήσομεν, Ὀλύμπου νόμον

as ἵνα is elegantly construed by the Attics with the future, and the Ionic form Οὐλύμπου is unsuitable to comedy.—"Ionicæ formæ voces quasdam tragicusquidem admittit sermo, comicus vero prorsus respuit." The next verse, pronounced by Demosthenes and Nicias together in a lamentable tone, a pure iambic senarius, containing only the syllable *μν*, marked with a grave and circumflex accent alternately, must have had a most lamentably comic effect.

<sup>c</sup> Aristophanes here makes use of a verse which Euripides puts into the mouth of Phædra (Hippol. 345.)—

πῶς ἂν σύ μοι λέξιας ἃ μὲ χρή λέγειν

Compare also Medea, 174. 5. πῶς ἂν ἐς ὄψιν. So in the next line, πῶς ἂν οὖν ποτέ εἵποιμ' ἂν: and observe the barbarous word θρέττε for θράσος, as the Scholiast says, θάρρειν.

<sup>d</sup> A sarcastic reflection upon the parentage of Euripides, whose mother was a dealer in pot-herbs; and even those, as our poet jocularly insinuates, were not of a genuine description, but no better than shepherd's needle. (See the Acharnians, 478.)

<sup>e</sup> Ἄλλ' εὐρέ τιν' ἀπόκινον ἀπὸ τοῦ δεσπότου. ἀπόκινος properly signifies a kind of dance, beginning with a slow, and ending with a very rapid movement. In vv. 1109, 1110, the Chorus says that all men fear Demos as a tyrant.

NIC. Now to the word

“Fly,” add “away.”

DEM. “Away.”

NIC. 'Tis excellent.

First, quietly, as if you scratch'd yourself,

Say “*fly*,” then rapidly subjoin “*away!*”

DEM. Away, let's fly, away, let's fly away.

NIC. Well, is it not delightful?

DEM. 'Tis, by Jove,

Save that I dread this omen to my skin.

30

NIC. How so?

DEM. Because the skin departs by scratching.

NIC. The best thing for us then in such a case

Is to fall dwn to some god's effigy.

DEM. What effigy?—then think'st thou of a truth

That there are gods?

NIC. I do.

DEM. What argument

Induces this belief?

NIC. Because I am

Detested by them undeservedly.

DEM. Well, thou convincest me.

NIC. Another reason

Remains to be considered.

DEM. Wishest thou

That I proclaim th' affair to the spectators?

40

NIC. Not bad—but one thing let us ask of them—

To make it by their faces evident

If in our words and deeds they acquiesce.

DEM. Straight will I tell it—for we have a lord,

Savage of nature, bean-devouring, hasty<sup>f</sup>;

<sup>f</sup> This speech of Demosthenes contains a very humorous and no doubt perfectly just description of the Athenian people, here personified under the title of *Δῆμος Πυκνίτης*, from *πυκί τῆς* (see v. 1105.), *Demos of the Pnyx*, as if *Πυκί* were the name of a borough. The epithet *κναμορῶξ*, *bean-devouring*, doubtless alludes to their fondness for judicial decrees and sentences, in passing which they made use of black and white beans, as well probably as their love of forensic disputations in general, a propensity which is so severely satirized in the comedy of the Wasps. Beans were also made use of in the elections of the archons and in the assemblies, as is observed by the Scholiast, who interprets the word by *δρασ-*

By tribe Pycnitian, a morose old man,  
 And hard of hearing. In the late new moon<sup>s</sup>,  
 He bought a slave, a Paphlagonian tanner,  
 A most audacious and traducing rogue.  
 Who, knowing well the old man's disposition, 40  
 This Paphlagonian, cringing to his lord,  
 In dog-like guise, fawn'd, flatter'd, and beguil'd,  
 Offering his strips of leather, with these words—  
 " O Demos, having after judgment bath'd,  
 Drink, eat a morsel, take three oboli<sup>h</sup>,  
 Is it your wish that I lay supper for you?"  
 Then having snatch'd what any one of us  
 Chanc'd to prepare, the Paphlagonian slave  
 Presented this to gratify his lord.  
 And when I lately the Laconian dough 60  
 Kneaded in Pylos<sup>i</sup>, he then, running up  
 In most audacious fashion, snatch'd it off  
 And serv'd himself the dish that I had cook'd.  
 Us he drives off, nor suffers any other

τικδς, inclined to judge or condemn. On the subject of the Pnyx, it may not be irrelevant to observe, that it was so named from the pressure of the crowds who frequented that celebrated place of assembly (ἀπὸ τοῦ πυκνοῦσθαι), which probably afforded but scanty accommodation for those who resorted thither.

<sup>s</sup> The market for the purchase of slaves, as well as other commodities, was held at Athens in the time of new moon; as among the Romans the public assemblies chiefly took place at the calends.

<sup>h</sup> This was the scanty amount of salary which the five-hundred stipendiary judges of Athens received each day from the parsimonious people. Obolus (ὀβελός) properly signifies a spit, in which form the Grecian and Lacedæmonian money was at first made; as the drachma (δραχμα) *manipulus*, denoted as many of these oboli as could be held in the hand at once.

<sup>i</sup> In this line Aristophanes makes Demosthenes say jocosely, μάξαν μεμαχότος, instead of μάχην μεμαχηκότος alluding to the affairs transacted in the siege of Pylos, under the joint conduct of this general and the Paphlagonian, as he contemptuously calls Cleon. The details of this siege are related with great minuteness by Thucydides (b. iv. capp. 7—40.) It took place in the summer of the seventh year of the Peloponnesian war. There were three cities of this name in the Peloponnesus, from one of which old Nestor derived his title of the Pylian. The blockade of Pylos, and capture of the Lacedæmonians in the island of Sphacteria, or Sphagia, took place seven months before the acting of this drama, which was represented in winter at the Lenæan feast, in the month Posidion, or Lenæus. It is therefore with great propriety that Demosthenes speaks of these events as having taken place lately.

To wait upon the master ; but erect  
 Holding his leather fly-flap, he repels  
 The rhetoricians from his supping lord<sup>k</sup>.  
 He chants forth oracles—while the old man  
 Is eager for sibylline prophecies<sup>l</sup>.

But when he sees him stupified, the knave 70

Shows off his tricks—for publicly he slanders  
 The inmates—then we're lash'd, while running round  
 This Paphlagonian begs of the domestics,

Alarms them, and gets bribes by speaking thus<sup>m</sup>:—

“ D' you see how Hylas is chastis'd through me ?

If you appease me not, this day you die.”

We give then—for if not, we should have been

Eight times as much trod down and emptied out

By the old man—now therefore, friend, let's think

Which way, and towards whom, 'twere best to turn.

NIC. The best is that we said, friend, “ let us fly.” 81

DEM. But nothing can escape the Paphlagonian<sup>n</sup>;

For he sees all—one leg he stretches out

In Pylos, while the assembly holds the other.

And as he strides with legs so wide apart,

<sup>k</sup> These lines contain another jest uttered at the expense of Cleon the tanner. Instead of *μυρσίνη*, which denotes a myrtle-branch made use of in convivial entertainments to drive away flies from the guests, Aristophanes makes use of the word *βυρσίνη*, a leathern thong ; and the use which Cleon makes of it is to drive away all orators who show any inclination to harangue the people.

<sup>l</sup> ὁ δὲ γέρων Σιβυλλίᾳ. The Scholiast interprets these words to denote the love of the Athenian people for oracles in general ; or perhaps we are to understand them with Brodæus as signifying the dotage of senility.

<sup>m</sup> In this passage Aristophanes exposes the mercenary character of Cleon, who was in the habit of extorting bribes from the citizens, under the threat of calumniating them by slanderous accusations, if they refused to comply with his demands. Hylas, in the next line, is in all probability the feigned name of a servant.

<sup>n</sup> It may be doubted, whether in the whole range of comedy, a description can be found more humorously satirical than this of the formidable Cleon ; who is here represented as “ bestriding the narrow world like a colossus.” The names of the different regions towards which his legs, arms, etc. are extended (Chaonia, from *χαίνειν*, to gape, Ætolia, from *αἰτεῖν*, to demand, and the Clopidian territory, from *κλώψ*, a thief), expressively denote his greedy, peculating, and furacious propensities. *Κρωπίδης*, instead of which Demosthenes here feigns the gentile epithet *Κλωπίδης*, would denote an inhabitant of the Attic borough *Κρωπία*. I have endeavoured in my version to give a double force to the latter fictitious appellation.



Truly his hinder parts are in Chaonia,  
His hands with the Ætolians, and his mind  
In the Clopidian territory lies.

NIC. 'Tis best then that we perish—but consider  
How we may die in the most manly way. 90

DEM. How then? where can this manly way be found?

NIC. 'Tis best for us to drink the blood of bulls °,  
Themistocles' death is to be preferr'd.

DEM. Not so, by Jupiter; but let us drink  
The wine unmix'd of our good deity P.  
For then perchance we may take careful counsel.

NIC. Behold it pure—is drink then your affair?  
What good is in a drunken counsellor?

• This and the following line allude to a traditional account of the death of Themistocles, who is said to have perished in consequence of having drunk the blood of a bull offered in sacrifice out of a *paterá*; this is the account given by Valerius Maximus (v. 5, 6.), and alluded to by Cicero in his book *de Claris Oratoribus ad Brutum*, but not as if he credited the story, for he mentions it in these words, “hunc isti (*rheto*res) aiunt, quum taurum immolâsset, excepisse sanguinem paterâ, et eo poto mortuum concidisse.” Cornelius Nepos, in his life of that illustrious Athenian (cap. 10.) says, “De cujus morte multimodis apud plerosque scriptum est; sed nos eundem potissimum Thucydidem auctorem probamus; qui illum ait Magnesia morbo mortuum; neque negat, fuisse famam, venenum suâ sponte sumsisse, cum se, quæ regi de Græciâ opprimendâ pollicitus esset, præstare posse desperaret.” The words of Thucydides, to which Cornelius Nepos refers in this passage, are as follow—*νοσήσας δὲ τελευτᾷ τὸν βίον λέγουσι δὲ τινες καὶ ἐκούσιον φαρμάκῳ ἀποθανεῖν αὐτὸν, ἀδύνατον νομίσαντα εἶναι ἐπιτελέσαι βασιλεῖ ἃ ὑπέσχετο*. Here is certainly no mention of the bullock's blood, which part of the account I think we may fairly reject as being involved in *historic doubt*. It is further said, that he sought this extraordinary mode of self-destruction in compliance with the express injunction of the oracle. Psammenitus, king of Egypt, is recorded by Herodotus (*Thalia*, xv.) to have been compelled by Cambyses to undergo the same death. Plutarch says of Themistocles, that “he drank the bullock's blood, as is generally reported.” The Scholiast, in a long note on v. 92, says that it is parodied from a line of Sophocles—

*ἔμοι δὲ λῶστον αἷμα ταύρου γ' ἐκπιεῖν*

in which some persons, as he observes, erroneously imagine that the great tragic poet speaks of Themistocles.

P This is a line of Theopompus, the comic poet, quoted by Athenæus (b. xi.) The ancients, who referred all things to the gods, were accustomed to pour out a part of the draught as a sacrificial libation. This is remarkably illustrated by Plato's account of Socrates, when about to drink the deadly hemlock. Thus there were certain potions in honour of different deities—as of *the good genius*, of *Jove the Preserver*, and of *Neptune*.

DEM. Is't so?—thou art a babbling water-drinker.

Canst thou find aught more practical than wine? 100

Dost see? when mortals drink, they then grow rich.

Transact their business, gain their suits at law,

Grow happy, and assist their friends—then quick

Bring me a pitcher full of wine, that I

May wet my mind, and speak to some good purpose.

NIC. Ah me, what will your beverage do for us?

DEM. Good—do but bring it, then will I recline.

[*Exit NICIAS.*

For if once drunken, I will sprinkle all

With little counsels, thoughts, and sentiments.

NIC. [*Entering from the house with a pitcher of wine.*] How

lucky that I was not caught within, 110

Stealing this wine!

DEM. How fares the Paphlagonian?

NIC. The sorcerer, after he has lick'd the meats

Sprinkled with salt, a public confiscation,

Inebriate snores upon the skins supine.

DEM. Come, fill me now a full and bubbling draught.

NIC. Here, take the draught and drink to your good genius.

Draw to the genius of the Pramnian grape<sup>a</sup>.

DEM. 'Tis thy will, O good deity, not mine.

NIC. Tell me, I pray, what is't?

DEM. The oracles

Steal from the Paphlagonian in all haste, 120

Whilst he within is slumbering.

NIC. But, I fear

That I shall have in these the sentiments

Of a bad genius.

DEM. Come now, to myself

I'll bear the draught, that I may irrigate

My mind, and speak some seasonable thing.

NIC. With such a loud report the Paphlagonian

<sup>a</sup> Pliny, in the fourteenth book of his Natural History (cap. iv.), describes this celebrated wine as made at Smyrna, near the temple of the mother of the gods; he affirms that it lasts nearly two hundred years, when it acquires the flavour of sharp honey; from its durable qualities, as Casaubon remarks, the name appears to be derived—Πράμνιον quasi παραμόνιον.

Explosive snores, that unobserv'd by him  
I seiz'd upon the sacred oracles  
Which he so strictly guarded.

DEM. O most wise!  
Bring it, that I may read—and thou meanwhile 130  
Pour the full draught—let me see what's within.  
O oracles!—give, give me quick the cup.

NIC. Behold, what says the oracle?

DEM. Pour on.

NIC. Is it so stated in the oracles?

DEM. O Bacis<sup>r</sup>!

NIC. What's the matter?

DEM. Quick, the cup.

NIC. Frequent potations has this Bacis us'd.

DEM. O execrable Paphlagonian!

Was it for this thou guardest so long since  
These dread predictions that concern thyself?

NIC. And what are they?

DEM. The manner of his death 140  
Is told herein.

NIC. And how is that?

DEM. How's that?

The oracle directly says, that first  
A tow-seller shall rise, who will obtain  
Supremacy in all the state's affairs.

NIC. Here is one seller—what comes next? declare.

DEM. Then after him a sheep-seller's the next.

NIC. Here are two sellers—what must be his fate?

DEM. To rule, until a greater wretch than he  
Arise—and after that he perishes—  
For then succeeds the Paphlagonian tanner, 150  
Rapacious, bawling with a juggler's voice<sup>\*</sup>.

<sup>r</sup> According to the Scholiast, there were three of this name—the Athenian soothsayer, the Locrian, and the Boeotian.

<sup>\*</sup> ἄρπαξ, κεκράκτης, Κυκλοβόρου φωνήν ἔχων. The Scholiast, as well as Photius in his lexicon, say that Κυκλοβόρος was the name of a river or torrent of Attica, to which Aristophanes in this passage compares the noisy verbosity of Cleon. In the Acharnians (v. 359.) he uses the word as a verb, with others of a similar signification.—

διέβαλλε, καὶ ψευδῇ κατεγλωττιζέ μου  
κάκυκλοβόρει κάπλυνεν.

NIC. Must the sheep-seller then receive his doom  
From one who deals in hides?

DEM. 'Tis so, by Jove.

NIC. Ah, wretched me! whence shall we have another?

DEM. Yet there is one, of superhuman art.

NIC. And who is he, I pray?

DEM. Shall I declare him?

NIC. Do so, by Jupiter.

DEM. A sausage-vender  
Is he who will this man's destruction prove.

NIC. A sausage-vender? Neptune, what a trade!  
Come then, where shall we find this man?

DEM. Let's seek him.

NIC. See where he comes, as if sent by the gods  
To market.

DEM. O thou blessed sausage-vender.  
O dearest man, come hither—thou who hast  
Appear'd a saviour to the state and us.

## SCENE II.

NICIAS, DEMOSTHENES, SAUSAGE-VENDER.

S.V. What is the matter? wherefore call you me?

DEM. Come hither, that thou may'st perceive how blest  
And greatly fortunate thou art.

NIC. Come then,  
Seize on his table, and declare to us  
What are the true terms of the oracle.  
While I depart to watch the Paphlagonian.

170

DEM. Come then, first place the vessels on the ground,  
And next salute the earth and all her gods.

S. V. See, it is done—but wherefore?

DEM. O thou blest,  
O thou rich man, who now art nought, but wilt  
To-morrow be exceeding great, O chief  
Of happy Athens!

S.V. Why dost thou, my friend,  
Not suffer me to wash my tripes, and sell  
My sausages, but thus deridest me?

DEM. O simpleton, what tripes? direct thy looks  
This way—perceivest thou these ranks of men? 180

S.V. I see them.

DEM. Of all these thou shalt be leader,  
And of the forum, harbours, and the Pynx.  
The council thou shalt tread beneath thy feet,  
Shalt break the generals' ranks, bind and keep fast,  
Committing sin e'en in the Prytaneum.

S.V. I?

DEM. Thou, in truth—nor yet perceiv'st thou all,  
But mount upon thy bench, and look below  
O'er all these circling islands.

S.V. I behold them.

DEM. What? all the ports and merchant-men?

S.V. I do.

DEM. And wilt thou not be greatly blest? now cast 190  
On Caria thy right eye, and with the other  
Survey Chalcedon<sup>1</sup>.

S.V. Shall I then be blest  
With a distorted sight?

DEM. No—but through thee  
All these are brought to sale, for thou wilt be  
A man of mighty influence.

S.V. Tell me, how  
Can I become so, a mere sausage-vender?

DEM. 'Tis for that very cause thou wilt be great;  
A hardy rogue, a low-born forum lounge<sup>2</sup>.

<sup>1</sup> The reading of the Ravenna manuscript in this line is *Καρχηδόνα*; but as the Athenians had no commerce with the Carthaginians, either by tribute or tax received from this latter people, whereas Chalcedon, as well as the opposite town Byzantium, were under the dominion of the people of Athens, the latter being taken from the Medes (see Thucydides, b. i. c. 94. 117,) there seems little doubt that we should read *Χαλκηδόνα*, or, as Poppo says, that name ought to be spelt *Καλκηδόνα*, which seems the more probable as it is often confounded with *Καρχηδόνα* in ancient authors. It would, as Palmer observes, require a sight no less distorted to survey together Caria and Chalcedon (now Kadi-Keni, or the city of blind men,) than Caria and Carthage. The French translator coincides in this opinion, rendering the name *la Chalcedoine*.

<sup>2</sup> The words in the original, *πόνηρος κάξάγορας*, have a double signification, as they may denote either a low pettifogging legal practitioner, or a paltry dealer in small wares at the market. The reason of the ambiguity lies in the word *ἀγορά*,

S.V. Of such high power I think myself not worthy.

DEM. Ah me! and wherefore call thyself unworthy? 200

To me you seem to have a consciousness  
Of something noble—are you not of parents  
Good and illustrious?

S.V. By the gods, not so,  
But of a wicked stock.

DEM. Oh blest of fortune!

What an advantage hast thou for affairs!

S.V. But, friend, I am not skill'd in literature  
Beyond my letters, and e'en them I know  
But very badly.

DEM. Knowing them, though badly,  
Is all thy hindrance: for democracy  
May not be exercis'd by one much skill'd 210  
In learning's lore, nor excellent in morals,  
But by an ignorant abandon'd wretch.  
Then slight not what the gods by oracles  
Have given you.

S.V. What then says the oracle?

DEM. 'Tis wrapt in wise enigmas, by the gods\*.  
“Soon as the tanner-eagle shall have seiz'd  
With crooked beak the stupid bloody dragon,  
Then dies the Paphlagonian's garlic pickle,  
And god gives glory to the tripe-sellers—  
Unless they'd rather deal in sausages.” 220

S.V. And how am I concern'd in this? instruct me.

which denotes either a judicial forum or the usual scene of marketable traffic. The Scholiast observes that the word *πέρναται*, in v. 194., where *διοικεῖται* might be expected, is a bitterly-sarcastic hit at the venal administration of provincial governors (see Schutz's note.)

\* I have adopted the reading proposed by Casaubon in this line, *σοφῶς* for the common *σαφῶς*, which certainly appears contradictory to the notion of an enigma. Dindorf justly remarks that the French translator has given both senses by rendering the passage, “Il (l'oracle) est renformé dans une énigme claire et ingénieuse.” The oracle itself is an excellent specimen of mock heroic—satirically describing in a strain of Delphic obscurity and pomp of diction the rapacious disposition which characterized the terrible *tanner-eagle* (Cleon.) *The stupid bloody dragon*, *δράκων κοάλεμος αἱματοπώτης* (see note on v. 243.) is a comically-bombastic periphrasis for a sausage. Like the Sibylline and other ancient oracles, this by Demosthenes is also delivered in high-sounding hexameters.

DEM. This Paphlagonian is the tanner-eagle.

S.V. But why with hooked beak?

DEM. To signify  
That with crook'd hands he carries off his prey.

S.V. And why a dragon?

DEM. 'Tis most evident.

A dragon and a sausage both are long;  
Then both are fed with bloody beverage.  
The oracle moreover hath declar'd  
The dragon o'er this tanner shall prevail,  
Unless he be cajol'd by soothing words.

230

S.V. I'm flatter'd by the oracles; yet wonder  
What power I should possess to rule the people.

DEM. 'Tis the most simple matter—mind your trade;  
Disturb, entangle all affairs together;  
And always make the populace your friends,  
Sweetening with kitchen speeches your discourse.  
And other demagogic requisites  
Are all thine own—a horrid voice—a birth  
Entailing malice, and the market craft.  
Whate'er state policy requires thou hast;  
While oracles and Pytho's warning shrine<sup>†</sup>  
Agree in this—but crown thyself with flowers,  
Offer libations to Coalemus<sup>‡</sup>,  
And then thou may'st repel this man.

240

S.V. And who  
Will give me aid? for rich as well as poor  
Dread him alike.

DEM. But among those who hate him  
There are a thousand knights, and valiant men,  
Who will assist thee—and of citizens,

<sup>†</sup> The Pythian is here separated from the other abodes of prophetic spirit on account of its singular excellence (Casaubon.)

<sup>‡</sup> σπένδε τῷ Κοαλέμῳ. That is, to the god of folly—derived, according to the Scholiast, from the verb κοεῖν, ὃ ἐστὶ νοεῖν; he therefore who thinks foolishly or in vain, like Agoracritus, is called Coalemus. From this root comes the verb μακκοᾶν, which Photius in his Lexicon interprets παραφρονεῖν adding, κοᾶν γὰρ καὶ κοεῖν τὸ νοεῖν, τὸ φρονεῖν. Plutarch in his life of Cimon, says that the grandfather of that general was surnamed Coalemus on account of his stupidity: so in v. 264, ἀμνοκῶν and in v. 395, μακκοᾶ.

The good and honourable—of spectators,  
 All the right-headed—I among the rest— 250  
 The gods themselves will be thy coadjutors.  
 Then fear not—for he has no likeness drawn;  
 Since through their dread of him no vizard-maker  
 Would e'er attempt to mould his effigy:  
 But notwithstanding he'll be recognised,  
 For the spectators are intelligent.

NIC. Ill-fated me! the Paphlagonian comes.

### SCENE III.

NICIAS, DEMOSTHENES, SAUSAGE VENDER, CLEON, CHORUS.

CLE. By the twelve gods, your late conspiracy  
 Against the people shall not bring you joy.  
 What is't to do with this Chalcidian vase? 260  
 It cannot be but that you draw aside  
 Chalcidians to revolt—most wretched pair!  
 Full surely ye shall be destroy'd.

DEM. Ho there,  
 Why fliest thou? wilt not remain? O thou  
 Brave sausage dealer, ruin not the state.  
 Ye knights, come hither—now's the time, O Simon;  
 O thou Panætius, will you not drive on  
 Towards the right wing? the men are near—resist,  
 And then turn back again. The dust arises,  
 That certain token of their near approach. 270  
 Then help, pursue, and put the foe to flight.

*Enter* CHORUS.

CHO. Strike, strike the wretch who our equestrian band  
 Disorders—that vile sink, Charybdis deep,  
 Of rapine—and again, I say, that wretch;  
 For more than once a day he is a rogue.  
 But strike, pursue, confound, and harass him  
 (Like us) with execrations—rise upon him  
 With clamour, but take heed lest he escape thee;  
 For well he knows by what paths Eucrates<sup>a</sup>

<sup>a</sup> This Eucrates was originally a dealer in bran, and afterwards ascended to the



Fled back again to his accustom'd bran. 280

CLE. O ye old judges, who in open air<sup>b</sup>  
Give sentence, tribesmen of three oboli,  
Whom I with justice or injustice feed,  
Aid me, for I am beat by my allies.

CHO. And justly, since before division made,  
Thou swallowest the common stock, and still  
With informations pressest down th' accus'd,  
Considering which of them is crude or ripe ;  
And if thou see'st among the citizens<sup>c</sup>  
One with the understanding of a lamb, 290  
Rich, not a rogue, who shudders at affairs,  
Unfit for office, gaping in his folly,  
Seizing thou bringest from the Chersonese  
And circumventest, while thy treacherous foot  
Supplants him with a dislocated shoulder.

CLE. You all rise up against me ; but, O men,  
On your account I'm beaten ; since I wish'd  
To offer my opinion, that 'twere right  
To raise a monument within the city,  
Commemorative of your fortitude. 300

CHO. How boasting, yet how pliant ! see you how

administration of the republic. The Scholiast quotes a line from one of the lost plays of Aristophanes addressed to him, in which he says more openly,

καὶ σὺ κυρηβιοπῶλα Εὐκρατες στύπαξ.

<sup>b</sup> These judges were so named from the *Heliaea*, which, according to the Scholiast, was the highest court of judicature in Athens, and received its appellation from the members of it assembling to give judgment in the open air, *καλεῖται διὰ τὸ ὑπὸ τῷ ἡλίῳ καθέζεσθαι τοὺς συνελθόντας δικαστάς*. In this respect they probably resembled the constitution of our ancient *Justices in Eyre*, whom Bracton calls *justiciarios itinerantes*.

<sup>c</sup> In compliance with the suggestion of Brunck, adopted also, though without remark, by the French translator, I have transposed the arrangement of this and the following lines of this speech, containing such severe reflections upon the unjust and tyrannical Cleon, by which the connection of the different parts with each other is rendered more clear and natural. By the Chersonesus mentioned in v. 293, is to be understood that of Thrace, which was under the dominion of the Athenians, and whose inhabitants Cleon is accused of compelling to appear in Athens for the purpose of clearing themselves from crimes laid to their charge by that factious demagogue. Aristophanes may also allude to those Athenian citizens who were sojourning in the Chersonesus for the sake of traffic.

As old men he would cheat and cozen us?  
 But if by this he conquers, in this way  
 He shall be punish'd—and if he incline  
 To this direction he shall break his legs.

CLE. O city, O ye people, by what beasts  
 I'm punch'd upon the stomach!

CHO. Cri'st thou thus,  
 Whose turbulence still overthrows the state?

S.V. But I will first o'erthrow thee with this clamour.

CHO. If thou in noise art victor, thy success 310  
 Shall be proclaim'd in song—if thou surpass  
 In impudence, the wheaten cake is ours.

CLE. I do denounce this man, and charge that he  
 Imported sauces in Laconian ships.

S.V. And I charge him, in turn, by Jupiter,  
 That he with empty stomach having run  
 Into the Prytaneum, issues forth  
 With one well fill'd again.

DEM. Yes, and, by Jove,  
 That he brings out his interdicted wares,  
 Bread, flesh, and fishy morsels mix'd together, 320  
 Such as were not allowed by Pericles.

CLE. Straight shall ye die.

S.V. I will roar thrice as loud.

CLE. I will outbawl thee.

S.V. I will shout the loudest.

CLE. I will malign thee, if thou art our general.

S.V. With dog's skin will I lacerate thy back.

CLE. I will cut short that boasting tone of thine.

S.V. And I will circumvent thy cheating ways.

CLE. Regard me without winking.

S.V. I have been  
 Bred in the forum too.

CLE. If thou dost mutter,  
 I'll tear thee piecemeal.

S.V. I will cover thee 330  
 With ordure, if thou wilt presume to speak.

CLE. A robber I confess me—but not thou.

S.V. Nay more—by Agoræan Mercury

I swear my thefts were done in open sight.

CLE. Thou claimest then the property of others.

I will denounce thee to the Prytanes,  
As taking to thyself the sacred entrails,  
Undecimated portion of the gods.

CHO. Detested bawler of no worth,  
Whose impudence has fill'd the earth, 340  
Each public place, the scribes' resort,  
And e'en where Justice holds her court ;  
Who stirring up a stream of mud,  
Plungest the city in the flood—  
Our Athens deafening, tax-observing foe,  
As from the rocks above views thunnies caught below.

CLE. I know whence this affair long since was hatch'd.

S. V. If thou art ignorant of cobbler's craft,  
Neither know I how to stuff chitterlings  
Like thee, who to the rustics craftily 350  
Sellest the skin of a disorder'd ox ;  
So that it might seem thick, and e'er it had  
Been worn one day, 'twas bigger than two fists.

DEM. By Jove, he play'd this self-same trick on me ;  
So that to all my friends and fellow-tribesmen,  
He gave a mighty cause for merriment.  
For ere I came to Pergasæ<sup>d</sup>, my feet  
Swam in their ample shoes.

CHO. Hast thou not then  
From the beginning shown thine impudence,  
Which is the sole resource of orators, 360  
Trusting to which thou drain'st the fruitful strangers,  
Thyself the first? while Hippodamus' son  
Melts into weeping at the spectacle.  
But since another, and far greater wretch  
Than thou art, has appear'd, who, as 'tis plain  
From present signs, in villany and boldness  
Will far surpass thee, I rejoice at this.  
But thou, who hast been bred where true men are,

<sup>d</sup> Pergasa, or Pergasæ, was a borough of the tribe Erectheis, to which Demosthenes belonged. He therefore says that he shall be derided by his fellow-tribesmen for walking in shoes too large for his feet.

Now show the nothingness of virtuous breeding.

S. V. Hear ye, what kind of citizen is this. 370

CLE. Will you not suffer me?

S. V. Not I, by Jove,  
Since I too am a good-for-nothing fellow;  
But for the privilege of speaking first  
I will contend.

CHO. If to this argument  
He will not yield, add that the wretch is sprung  
Of wicked parents.

CLE. Wilt not suffer me?

S. V. Not I, by Jupiter.

CLE. Nay, do, by Jove.

S. V. By Neptune, then—

CLE. Ah! I shall burst in twain.

S. V. Yet not the more for that will I permit thee.

CHO. Suffer him by the gods to burst asunder. 380

CLE. Whence is thy ground of confidence to dare  
Thus to cross my speech?

S. V. The power to dress out mine.

CLE. Behold thy eloquence—and for thy skill,  
Piecemeal thou would'st dissect an argument,  
And bravely handle it; but know'st thou what  
I think hath chanc'd thee? 'tis a common fate,  
If e'er thou hadst to plead some little cause  
Against a foreign stranger, all night long  
Whispering, and holding converse with thyself  
In the highways, drinking the limpid stream, 390  
And showing forth to all thy friends' annoyance,  
'Thou think'st thyself thus qualified to speak  
Out on thy folly!

S. V. By what draught hast thou  
To silence charm'd our state, which in mute wonder  
Listens to thy loquacity alone?

CLE. But wilt thou any man oppose to me?  
Who after the warm thunnies I've devour'd,  
And then consum'd libations of pure wine,  
Will obloquise the generals in Pylos.

S. V. But soon as the ox entrails and swine's paunch 400

I shall have swallow'd, and then drunk the broth  
Unwash'd, the rhetoricians will I throttle,  
And Nicias put to rout.

CHO. In all respects  
Thy speech delights me, but this single one,  
That thou alone should'st swallow up my soup.

CLE. But not by eating fish wilt thou disturb  
The army of Miletus.

S. V. But when I  
Have munch'd some ribs of beef, I will buy up  
The mines of metal.

CLE. I will rush upon  
The senate, and by violence confound them.

S. V. And I will use thee as a sausage skin. 410

CLE. I headlong by the breech will drag thee out.

CHO. Me too, by Neptune, if thou drag out him.

CLE. How will I bind thee in the stocks!

S. V. And thee  
I will impeach for cowardice.

CLE. Thy hide  
Shall be extended.

S. V. I will flay thy skin,  
And make of it a bag for stolen goods\*.

CLE. Thou shalt be pinn'd to th' earth!

S. V. I'll make of thee  
Minc'd meat.

CLE. Thine eyelashes I will pluck off.

S. V. I will pluck out thy maw.

DEM. By Jupiter,  
Fixing him on the spit in cook-like fashion, 420  
And having from his mouth pluck'd out the tongue,  
Thus as he gapes, we can with ease inspect  
The part that opens wide, if he relax it.

CHO. There is then something warmer yet than fire,  
And speeches in the state more impudent,

\* The original of this hemistich is very elliptical—*δερῶ σε θύλακον κλοπῆς* the full phrase, according to the amended explanation of the Scholiast, being, *ἐκ-δερῶ σέ, ὥστε ἀπὸ τοῦ δέρματος σου θύλακον ποιῆσαι εἰ εὐποδοχὴν κλέμματος*. To compare an indiscriminate recipient to a sack or bag, is an obvious metonymy.

Nor is this such a despicable matter.

But urge him, turn him, and do nothing faintly,

For by the middle he is now held up ;

And if in the attack you batter him,

You'll find a coward—well I know his ways. 430

S. V. But though he has been such thro' all his life,

Yet then he bore the semblance of a man

Putting his sickle to another's crop<sup>f</sup> ;

But now the corn which thence he brought away,

He binds in sheaves, and dries, and thinks to sell.

CLE. I fear you not, long as the council lives,

While Demos pauses with his foolish face.

CHO. How impudent he is in every thing !

Nor lays aside his fix'd complexion's hue.

CLE. If I detest thee not, may I become 440

One of Cratinus' fleeces, and be taught

To chaunt a tragedy of Morsimus.

CHO. [to CLEON.] O thou, who like the bee upon the flowers,

Sittest extracting gifts from all affairs,

I wish that thou may'st cast the morsel up,

With the same ease that thou hast swallow'd it,

For then the only burden of my strain

Would be, " drink, drink, in thy prosperity<sup>g</sup>."

As to this old and doting son of Julius<sup>h</sup>,

I think that with a willing voice he'll chaunt 450

His Bacchic hymns and pæans to Apollo.

<sup>f</sup> ταλλοτριον αμῶν θέρος. Our poet, not daring to speak of Cleon in propria personâ, designs him by various circumlocutory descriptions. Here, as Casaubon observes, the whole history of that general's actions at Pylos is related.

<sup>g</sup> πῖνε, πῖν' ἐπὶ συμφοραῖς. According to the Scholiast, these words are the beginning of an ode of Simonides, one of those which were customarily recited after convivial entertainments, which the Greeks called ῥῆσιν εἰπεῖν. συμφορὰ is an ὄνομα μέσον, denoting either good or ill fortune.

<sup>h</sup> Who this person was, we are not rightly informed—probably some obscure and loose fellow of the time, one of the *fixed figures for the hand of scorn to point his slow unmoving finger at*. Casaubon conjectures that Simonides himself, a native of Julis, a town of Cos, is here glanced at; and it seems the more probable that some poet is intended, as the name is mentioned so soon after that of Morsimus, who, with his brother Melanthius, and their father Philocles, are often derided by Aristophanes as frigid writers of tragedies. (See particularly the Wasps, 462.)

CLE. I swear by Neptune, that in impudence  
 Thou never shalt surpass me; or may I  
 Ne'er at the sacrificial rites assist  
 Of Agoræan Jove<sup>1</sup>.

S. V. Truly I judge  
 Those knuckle raps which I have often borne  
 Of many from a boy, and strokes of canes  
 Surpass these greatly; else have I in vain  
 Been fed to this huge size on cleansing bran.

CLE. Fed! like a dog on lumps of bran? O villain, 460  
 Contend'st thou with a cynocephalist<sup>2</sup>?

S. V. Not so, by Jove—I've yet some tricks of youth;  
 For with these words I us'd to cheat the cooks—  
 "Look boys, d'ye see? 'tis spring—the swallow's here."  
 And while they look'd, I stole away the meat.

CHO. Most cunning piece of flesh!—how cleverly  
 Thou watch'd'st thine occasion!—like the man  
 Who feeds on nettles, ere the swallows came  
 Thou wast a pilferer.

S. V. And this I did  
 Without their knowledge; then if any saw me 470  
 Hiding between my thighs the stolen goods,  
 Forswore the theft, and call'd the gods to witness;  
 So that an orator who saw me do it,  
 Said, "Sure this boy cannot but make a statesman."

CHO. 'Twas well conjectur'd, and the source is plain  
 Whence he his knowledge drew—since by false oaths

<sup>1</sup> That is, Jupiter, who presides over the Forum, where, as well as in the places of popular meeting, a statue was erected to this deity, as we are informed by the Scholiast, in order that the sanctity of religion might influence those who assembled there for commercial or forensic purposes; hence the wish expressed by Cleon never to be present at the sacrifices offered to this god, unless he shall surpass the sausage-dealer in impudence, is a most severe reflection upon the improbity of the Athenians, which they chiefly exercised on those occasions.

<sup>2</sup> Cleon gives himself this name, in order to denote the utter shamelessness of his disposition—with which Achilles, reproaching Agamemnon (Il. A'. 225.), addresses him as

———— κυνός ὄμματ' ἔχων, κραδίην δ' ἐλάφειο·

so excellently translated by Pope—

Thou dog in forehead, but in heart a deer.

Thou first denied'st, and then conceal'dst the flesh.

CLE. I'll stop your boldness—nay, I'll silence both<sup>l</sup>,  
For I will rush upon you vehement<sup>m</sup>,  
Confounding with one blast both land and sea. 480

S. V. And I, when I've pack'd up my sausages,  
Will send myself with a propitious gale  
Along the wave, and bid thee weep aloud.

DEM. And I will watch the hold if it be leaky.

CLE. By Ceres, thou shalt not escape unpunish'd,  
Who hast stolen many talents from th' Athenians.

CHO. Be circumspect, and draw thy canvas in,  
For even this Cæcias breathes of calumny<sup>n</sup>.

S. V. From Potidæa well I know that thou  
Receiv'dst ten talents.

CLE. What of that? wilt thou 490  
Be silent if I give thee one of them?

CHO. The man would gladly take them. But do thou  
Let go the halliards, for the breeze is slacking.

CLE. Thou wilt be mulcted in four hundred talents.

S. V. And thou in twenty, for thy cowardice ;  
More than a thousand for thy speculation.  
I say that thou art one of the transgressors,  
Who have profan'd the goddess—and affirm  
That thy grandsire was one of the allies.

CLE. Of what allies?—declare.

S. V. Of Byrsina<sup>o</sup>,  
Mother of Hippias.

CLE. Thou'rt a subtle fellow. 500

S. V. Thou art a knave.

<sup>l</sup> i. e. Nicias and Demosthenes.

<sup>m</sup> This and the following line are parodied from some tragic poet, although the Scholiast does not affirm it. At all events, they afford an instance of *comædia tol-lens vocem et spirans tragicum satis*. Brunck compares a very poetical passage of Apollonius Rhodius (11. 1099.)

<sup>n</sup> This wind, blowing from E. N. E., was a most vehement exciter of tempests. An allusion to the word of similar sound, *κακία*, is also, as Kuster remarks, no doubt intended here.

<sup>o</sup> The wife of Pisistratus, and mother of Hippias and Hipparchus, was named Myrrhina, daughter of Callias, and here denominated by our poet *Byrsina*, in spor-tive allusion to the original calling of his old enemy Cleon, q. d. female tanner.



CHO. Strike manfully.

CLE. Oh! oh!

I'm beat by the conspirators.

CHO. Yet strike him

Most soundly on the stomach; and with guts

And the intestines still chastise this fellow.

O thou most generous flesh, thou best of soul,

Who hast to us and to the citizens

Appear'd a saviour, how in argument

Varied and wise thou hast o'ercome this man!

How shall we praise thee as we could desire?

CLE. By Ceres, it had not escap'd my notice 510

That things were dove-tail'd, and compacted thus.

CHO. Ah me!—and say'st thou nothing as a wheelwright<sup>p</sup>?

S. V. His deeds in Argos have not 'scap'd my notice.

While he pretends to make the Argives ours,

With them of Lacedæmon he maintains

A private intercourse—and well I know

On whose account this has been blown together;

'Tis for the captives' sake that it is forg'd.

CHO. Well said—come hammer to his carpentry.

S. V. Men there too harmonize in that design; 520

Nor shall thy gifts of silver or of gold,

Nor missions of entreating friends, persuade me

Not to declare these deeds to the Athenians.

CLE. And I will to the council straight repair,

And tell how you're all sworn in league together,

And all your nightly meetings in the city,

And all your compacts with the Persian king,

As well as these Bœotian machinations.

<sup>p</sup> This line is addressed to Agoracritus, who, in his answer, employs terms of art, *συμφυσώμενα, χαλκεύεται*, which the Chorus highly applauds. Cleon had before made use of several technical words, *τεκταίνειν, γομφούμενα, κολλώμενα* and the sausage-maker replies to the calumnies uttered by that malevolent general by alluding to his gainful traffic in the case of the four-hundred Lacedæmonian captives taken in the island of Sphacteria. (See Plutarch, in his Life of Alcibiades.) The same subject is pursued by the sausage-vender in his next speech, who alludes to the gain made by Cleon in Sparta bargaining to liberate her captive citizens; especially referred to in the line, *καὶ συγκροτοῦσιν ἄνδρες αὐτ' ἐκεῖθεν αὖ*.

S. V. At what rate then is cheese bought in Bœotia ?

CLE. By Hercules, I'll stretch thee out at length. 530

CHO. Come now, what mind or sentiment hast thou ?

Show it, if e'er thou hast conceal'd the flesh

Under thy buttocks, as thyself declarest.

For to the senate thou shalt run in haste,

Since when he rushes in he'll slander us

Without exception, and excite a clamour.

S. V. I go, but first I will deposit here

These entrails and the knives.

CHO. Come now, anoint

This neck, that thou may'st slip from calumnies.

S. V. Thou speak'st it well, and like a wrestling master. 540

CHO. Come take these leeks and swallow them.

S. V. Why so ?

CHO. That thou may'st fight the better, garlic fed ;

But quick, despatch.

S. V. I do.

CHO. Remember now

To bite, to slander, tear away the crests,

And come again, having devour'd the gills :

But go rejoicing, and fulfil our mind—

So be thy guardian Agoræan Jove,

And having conquer'd come to us again

Spangled with crowns.

S.-C. 1. [*to the spectators.*] And ye apply your minds

To these our anapæsts, O ye who now 550

Are exercis'd in every muse's lore.

If any of our ancient comic teachers

Compelled us to come forward and recite

His compositions in the theatre,

He had not easily achiev'd this point ;

But worthy is the poet of your favour,

Who hates with us, who dares speak what is just,

And boldly rushes with an adverse step

On Typho and the hurricane—for that

Which as he says excites the wonderment 560

Of many who approach and question him,

Why for a long time he has ask'd no chorus,

He hath commanded us to say this to you :

“ ’Twas not from folly that he hesitates,

But thinking that the art of comedy

Is of all labours the most difficult.

For of the many who have tried, but few

Have gratified themselves by their success.

And knowing you of old that every year

You change your natures, and give up with age 570

Your former poets—knowing well what Magnes

Was forc’d to suffer when his locks grew white,

Who oft from rival chorusses subdu’d

Erected trophies, sending forth to you

All kinds of voices, harping, fluttering<sup>9</sup>,

Piping in Lydian and lascivious strains,

Dyeing his body with the hue of frogs,

Preserved not his sufficiency to age ;

But in decline of life, tho’ not in youth, 580

Was cast aside deserted by the power

Of jesting—then he thought upon Cratinus,

Who once with praise abounding, flow’d along

The level plains, and dragging from their station

Bore oaks and planes and his uprooted foes ;

<sup>9</sup> In this and the following line Aristophanes describes in a very concise and poetical manner the subjects of the five comedies of the old poet Magnes, towards whom, as well as the harper Connas, mentioned at v. 532, and again by Bdelycleo in the *Wasps*, v. 675, the Athenians had manifested signal ingratitude. The Scholiast informs us that he wrote dramas with the following titles : τοὺς Βαρβατιστάς, καὶ Ὀρνιθας, καὶ Λυδοὺς, καὶ Ψῆνας, καὶ Βατράχους—the Harpers, the Birds, the Lydians, the Fig-gnats, and the Frogs. This part of the choral parabasis abounds in poetical beauty ; and the lines which follow these that relate to the cold and cruel neglect experienced by Magnes in his old age, when, as Aristophanes says,

ἔξεβλήθη πρεσβύτης ὦν, ὅτι τοῦ σκώπτειν ἀπελείφθη.

are a beautiful imitation of a very noble passage cited by the Scholiast from Cratinus’ comedy entitled *Pytina*—

Ἄναξ Ἀπολλων, τῶν ἐπῶν, τῶν ρευμάτων !

κακὰ χῶσι πηγαί· δωδεκάκρουνον στόμα·

Ἴλισσος ἐν φάρυγγι· τί ἂν εἴποιμί σοι ;

εἰμὴ γὰρ ἐπιβύσει τις αὐτοῦ τὸ στόμα,

ἅπαντα ταῦτα κατακλύσει ποιήμασιν·

But in the banquet he could only sing  
 “ Fig-slipper’d Doro<sup>r</sup>!” and “artificers  
 Of well-compacted hymns.” Thus flourish’d he.  
 But now you pity not to see him dote,  
 Altho’ his pegs are fallen, his tongue is gone, 590  
 And gaping harmonies proclaim his age ;  
 But wearing his day-chaplet, now he roams  
 Like Connas, perishing with thirst, who should,  
 In recompense of former victories,  
 Drink in the Prytaneum, and not dote,  
 But be survey’d glittering at Bacchus’ feasts.  
 What anger and ill usage on your part  
 Hath Crates suffered, who at small expense  
 Was wont to feast and send you straight away,  
 From his sweet mouth kneading most polish’d thoughts ;  
 And he alone had power to please you then, 601  
 Tho’ sometimes failing, and at others not.  
 This was the cause of his delay and dread.  
 Moreover he would say, that one should be  
 A rower ere he took the helm in hand ;  
 Then stationed at the prow observe the winds,  
 And then direct his vessel—for these causes,  
 (Since modestly, and not with senseless prating,  
 He comes upon the stage,) raise in his favour  
 A mighty shout, and send him on his way 610  
 With a Lenæan cry instead of oars,  
 That joyfully the poet may depart  
 With shining countenance, as a reward  
 For having by his deeds fulfilled your mind.  
 S.-C.2. O Neptune, thou equestrian king,  
 Pleased with the coursers’ brazen ring,

<sup>r</sup> These words, according to the Scholiast, are the beginning of a song of Cratinus ; and by introducing them in this place, Aristophanes, as Casaubon remarks, probably intended to inveigh against the mercenary and corrupt manners of the Athenian magistrates, Δωροῖ bearing a close analogy to δῶρον, a gift, and συκοπέ-διλε clearly alluding to the etymology of συκοφάντης. The beginning of the next line, τέκτονες εὐπαλάμων ὕμνων, is also from Cratinus, in his play of the Eumenides, as the Scholiast informs us.

And spirit-stirring neigh ;  
 And galleys with the azure prow,  
 That swiftly o'er the wave below,  
 Their merchandize convey ; 620  
 With troops of youth in order bright,  
 Who vie the rival chariots' flight,  
 While gods oppose their headlong course ;  
 Monarch whose golden trident's force  
 Controls the dolphins of the deep,  
 Adored in vows from Sunium's steep<sup>a</sup>,  
 And on Geræstus' summit made—  
 O son of Saturn, thou whose love  
 All other deities above,  
 Protected Phormio in the fray<sup>b</sup>, 630  
 Where Athens' sons their power display,  
 Our chorus with thy presence aid.

S.-C. We wish to eulogize our forefathers ;

1. For they were heroes worthy of this land,  
 As of the peplos<sup>c</sup> : who in foot engagements,  
 As well as in the navy fenc'd by ships,  
 At all times conquering have adorn'd this city ;  
 For no one of them looking on his foes,  
 Counted their numbers, trusting for defence  
 To his own courage—if in any battle • 640

<sup>a</sup> Sunium was a promontory at the southern extremity of Attica, and Geræstus a cape on the south of the island of Eubœa, on both of which temples were erected to Neptune. It is remarked by Dindorf that Aristophanes uses a number of epithets in this choral ode formed after the manner of the dithyrambic and tragic poets.

<sup>b</sup> Phormio was a naval commander, son of Asopicus, who gained naval victories over the Samians, Corinthians, and Peloponnesians. He is mentioned by Thucydides in the first and second books of his history ; and is justly declared by Aristophanes to be under the protection of the sea deity.

<sup>c</sup> This was the robe or veil annually consecrated to Minerva at Athens, and brought with great pomp into her temple ; on it were originally represented in needle work or embroidery the illustrious actions of that goddess, the assistance which she afforded to Jove in the war with the giants, her contest with Neptune, etc. In process of time the names and actions of the illustrious Athenian heroes came to be described thereon. See the elegant description in Virgil's *Ciris*. 21—35 :

*Sed magno intexens, si fas est dicere, peplo, etc*

And compare Homer, *Il.* 2'. 288—303.

They chanc'd to fall upon the shoulder, straight  
 They'd wipe the dust away, and then deny  
 Their overthrow, and struggle o'er again;  
 Nor would one general of those times demand  
 His public nurture from Cleænetus<sup>x</sup>.  
 Yet now, unless they carry the chief posts  
 And their free living, they refuse to fight.  
 But we our generous and spontaneous aid  
 Give to the city and her kindred gods;  
 This only in addition we demand, 650  
 Should peace e'er come and give us pause from toils,  
 Then envy not our cleanly revellings<sup>y</sup>.

S.-C.2. O Pallas, guardian of our state,  
 By whose protecting favour great,  
 Our sacred soil is crown'd;  
 Whose warriors' and whose poets' name  
 Gives ours a more aspiring fame  
 Than all the cities round;  
 Come hither, and with thee convey  
 Our helper in each warlike fray, 660  
 Victory, who on our choirs attends<sup>z</sup>,  
 And from each hostile stroke defends,  
 Now therefore to our call appear—  
 For to these men with all thine art  
 Triumphant strength thou must impart;  
 If e'er before, O grant it here!

S.-C. We wish to praise whate'er we know of horses;  
 1. For they are worthy to be eulogis'd,

<sup>x</sup> The Scholiast informs us that he was conjectured to be the author of a law regulating the public largesses of provisions. The father of Cleon, according to Thucydides, bore the same name.

<sup>y</sup> This latter verb is a term of the bath, and derived from *στλεγγίς*, *strigil*, from the use made of that instrument by such as frequented the bagnio. The Ravenna Codex reads *φθονεῖοθ'*, and Casaubon proposes *φθονῆθ'*, which is the lection of the Scholiast, who cites this line to illustrate the expression *ὁ δὲ Κόμην ἔχων* in the Clouds, v. 14.

<sup>z</sup> From this and the 'preceeding lines Palmer concludes that the comedy of the Knights was brought on the stage before the eighth year of the war, a period so calamitous to the Athenians on account of their ill success at Megara and the Delian slaughter, as related by Thucydides in his fourth book.

Since they have taken part in our affairs,  
 Assisting oft in battles and incursions. 670  
 But we not greatly wonder at their deeds  
 Achiev'd by land, as when they manfully  
 Attack'd the boats that ferried o'er the steeds,  
 With their bought cups, their onions, and their garlic<sup>a</sup>.  
 Then having seiz'd their oars, e'en like us men,  
 They lean'd upon them, with equestrian neigh  
 Shouting, "holla! who rows?—more vigorously—  
 What do we?—drive you not on, Samphora<sup>b</sup>?"  
 On Corinth they descended; then the youngest  
 Dug beds out with their arms, and went in search 680  
 Of coverlids—eat cray-fish, that might creep  
 From out their holes, instead of Median pasture;  
 Hunting even in the bottom of the deep.  
 Thus, says Theorus, spoke a crab of Corinth:  
 "O Neptune, 'tis a lamentable thing<sup>c</sup>,  
 That neither in th' abyss, nor yet by land,  
 Nor yet in the sea can I avoid the knights."

## ACT II. SCENE I.

CHORUS, *speaking to AGORACRITUS as he comes out of the  
 senate-house.*

CHO. O dearest and most valorous of men,  
 What care thine absence has afforded us!  
 And now, since thou hast come safe back again, 690  
 Relate to us the progress of th' affair.

<sup>a</sup> The Greek and Roman soldiers were accustomed to carry with them to battle all the furniture here denoted synecdochically by the word *κώθωνας*, a kind of Lacedæmonian cup, described by Plutarch in his life of Lycurgus; and provisions, such as garlic, onions, bacon, etc. necessary for their living in the camp.

<sup>b</sup> This is said as if by one horse exciting his yoke-fellow to drive on briskly. The word Samphora denoted a horse which had the letter Σ (anciently called *san*) inscribed on its thigh, as *κοππατίας* signified that which was marked by a K (see the *Clouds*, vv. 23. 123.)

<sup>c</sup> This and the two following lines are parodied from a Scolium of Timocrates the Rhodian (see the *Acharnians*, 533, etc.) Thus far extends the parabasis. The chorus proceeds to address the sausage-vender.

S. V. What else, but that I gain'd the victory?

Cho. Now have we worthy cause to shout for joy.

O thou who speak'st so well, and better far,  
Whose deeds are still more noble than thy words,  
Go o'er the whole to me, I pray thee, clearly;  
For I, methinks, could travel a long way  
If but to hear thee—wherefore, best of men,  
Speak boldly, for we all do give thee joy.

S. V. In truth 'tis worth your while to hear the whole : 700

For straightway hence I follow'd after him,  
But he within, like thunder bursting forth,  
Portentously inveigh'd against the knights,  
Hurling down rocks, and as conspirators,  
Attacking them in most persuasive speech.  
And all the council, hearing him, became  
Full of his calumnies, that grow like orrache<sup>d</sup>,  
Looking with sour contracted countenance<sup>e</sup>.  
And soon as I perceiv'd his arguments  
On the beguil'd assembly gaining ground, 710  
“Come on,” I said, “gods of deceit and fraud<sup>f</sup>,  
Malicious fools, deceptive, scurrilous,  
And thou, O forum, where my youth was nurtur'd,  
Now give me confidence, a fluent tongue,  
With shamelessness of voice.” While thus I thought,  
A dirty fellow on my right exploded;  
Him I saluted; then with hinder stroke,  
Shatter'd the barriers, and with gaping mouth  
Shouted, “O council, first it is my wish

<sup>d</sup> ψευδατραφάξυος πλέα. This was a kind of potherb of very quick growth (atriplex), and is therefore most ingeniously applied by our poet to denote the slanderous accusations of Cleon, and the ready faith with which they were received by the council.

<sup>e</sup> Literally, *looked mustard*, ἔβλεψε νᾶπυ.

<sup>f</sup> It was customary for the ancient orators to begin their speeches in the senate-house by imploring the assistance of the gods. Hence Aristophanes makes Agoracritus invoke the deities of fraud and iniquity, Σκίταλοι καὶ Φένακες, as being most likely to favour his schemes. In the next line, instead of Κόβαλοι, the Scholiast certainly read Κοάλεμοι; and the two lines are thus arranged by Reisig:

ἄγε δὴ φένακες, καὶ Μόθωνες, ἦν δ' ἐγὼ  
Βερίσχεθαι Σκίταλοί τε καὶ Κοάλεμοι



To bring you news of prosperous import ; 720  
 For since the war has broken out between us,  
 Cheaper anchovies I have never seen<sup>ε</sup>.  
 'Then instantly they smooth'd their looks and crown'd me  
 For my good tidings—and I briefly told them  
 My secret, how a single obolus  
 Might purchase such a quantity of fish  
 As would fill all the potters' bowls together.  
 Loud they applauded me with open mouth.  
 But he, the Paphlagonian I would say,  
 Suspecting this, and at the same time knowing 730  
 What speeches most delighted the assembly,  
 Deliver'd his opinion—"men, long since  
 It has appear'd to me, that when good news  
 Has been announc'd, it would be right upon  
 The altar of our goddess to present  
 A sacrificial hecatomb"—again  
 The council nodded approbation on him.  
 And soon as I perceiv'd myself o'ercome  
 With muddy pellets<sup>β</sup>, I o'ershot the mark,  
 Proposing in their stead two hundred oxen. 740  
 And to Diana I exhorted them  
 To vow a thousand kids upon the morrow,  
 Provided that of sprats there might be sold  
 One hundred for a farthing—once again  
 Th' assembly look'd on me with head erect.  
 And hearing this, he stammer'd with surprise—  
 Then on the Prytanees and archers dragg'd him ;  
 And made a tumult for th' anchovies' sake,  
 Standing erect, while he entreated them

<sup>ε</sup> οὐκ ὀπίσσω ἀφύας εἶδον ἀξιωτέρας: The Scholiast on this passage observes : This part of Agoracritus' speech contains a severe sarcasm on the Athenian senate, whose time was spent in the discussion of light and frivolous subjects, and who suffered themselves to become an easy prey to others.

<sup>β</sup> This expression, as Schutz observes, is a comic way of asserting that he perceived himself outdone by the sacrifice of a hundred oxen on the part of his adversary, and therefore resolved to shoot beyond him by offering two hundred. The thousand kids vowed to Diana (Ἀγρότερα), allude to the promise made by the Athenians, according to Xenophon, before the battle of Marathon, to sacrifice to this goddess as many kids or goats as they slew of enemies.

To wait a little time, “That ye may hear 750  
 What news the herald brings from Lacedæmon,  
 For he is come to speak about the truce.”  
 Then with one mouth they all began to cry,  
 “Of treaties now?—O wretch! when they perceive  
 How cheap anchovies are with us? no truce  
 We stand in need of, let the war go on.”  
 And straight they shouted to dismiss the council.  
 Then o’er the bar they leapt on every side,  
 While I ran up and purchas’d in the market  
 The coriander and whole stock of leeks; 760  
 And then on such as needed it I gave  
 Sauce for th’ anchovies gratis—while they all  
 With approbation and applause so cheer’d me,  
 That I came hither after having gain’d  
 The whole assembly for an obolus.

CHO. Thou hast done all a prosperous man should do;  
 The wretch hath found another, more deck’d out  
 With varied rogueries, and crafty words.  
 But mind that to a most successful issue  
 Thou bring the contest—knowing well long since 770  
 Thou hast in us allies who wish thee well.

## SCENE II.

AGORACRITUS, CHORUS, *to them* CLEON.

S. V. But lo! here comes the Paphlagonian,  
 Driving before him the still wave, disturbing,  
 Confounding all—as though he’d swallow me.  
 Impudent bugbear!

CLE. If I foil thee not,  
 While any of my ancient frauds is in me,  
 By all means let me perish.

S. V. I admire  
 These threats, and ridicule thy vapouring;  
 I leap, and sing aloud<sup>1</sup> with cuckoo’s note.

<sup>1</sup> ἀπεπυδάρισα μόθωνα, περιεκόκκυσα. The verb πυδαρίζειν (qu. ποδαρίζειν) signifies to leap up, as those who cannot contain themselves for joy. περικοκκύ-

- CLE. By Ceres now, if I devour thee not 780  
From out this land, would I might never live !
- S. V. Devour me, you?—If I don't swallow thee,  
And burst asunder when I've gulp'd thee down.
- CLE. I'll ruin thee outright, I swear I will,  
By the precedence I from Pylos gain'd <sup>k</sup>.
- S. V. Precedence, ah! how shall I see thee thrown  
From thy precedence to the lowest seat!
- CLE. I swear by heaven I'll bind thee to a stake.
- S. V. How choleric<sup>l</sup>!—what viands shall I give thee?  
What would'st thou please to feed on most? the budget?
- CLE. I will tear out thine entrails with my nails. 791
- S. V. And with my nails I'll seize the food which thou  
Tak'st from the Prytanæum.
- CLE. I will drag thee  
To do me justice in the people's sight.
- S. V. Nay, I'll drag thee, and charge thee heavily.
- CLE. But, wretch, in nothing will they trust to thee.  
While I make sport with them just as I please.
- S. V. How much thou think'st the populace thine own!
- CLE. True, for I know on what it should be fed.
- S. V. And so, as nurses do, you feed him badly ; 800  
For chewing first you give him a small portion,  
And swallow down three times as much yourself.
- CLE. By Jupiter, thro' my dexterity,  
I can enlarge the people and contract.
- S. V. My fundament has the same quality.
- CLE. Think not to rate me in the council, friend.  
Go we before the people.
- S. V. Nothing hinders ;  
Therefore go on, and let not aught detain us.
- CLE. O Demos, come out hither.

ζειν, is properly, to crow like a cock that chants with head erect—or it is a verb formed to imitate the note of a cuckoo ; μόθων denotes a kind of low dance and song, φορτικὸν εἶδος ὀρχησίως (Scholiast).

<sup>k</sup> Cleon swears by the honour of precedence at the theatre, which the Athenians conferred upon him for his successes at Pylos.

<sup>l</sup> It is commonly said that a man under the influence of hunger is more quickly moved to anger—whence the caution given by Theocritus (xv. 148.)—

πεινᾷντί γε μηδέποτε ἔνθης.

S. V. Yes, by Joye,  
Come out, O Father.

CLE. Dear Demidion, 810  
Come forth, that thou may'st see how I'm reviled.

## SCENE III.

AGORACRITUS, CLEON, DEMOS, CHORUS.

DEM. Who are these bawlers?—will you not depart  
Straight from my door? you've broke my olive branch.  
O Paphlagonian, who is wronging thee?

CLE. On thy account I'm beaten by this man,  
And by the youths.

DEM. On what account?

CLE. Because,  
Good Demos, I do love and honour thee.

DEM. But who art thou, in truth?

S. V. This fellow's rival;  
Who lov'd long since, and wish'd to do thee good,  
With many other honourable men. 820  
But thro' this man our power is nought,—for thou  
Resemblest pamper'd children—not admitting  
The fair and honest; but surrendering  
Thyself to lanthorn sellers, cordwinders,  
To leather-cutters, and to hide-dealers.

CLE. Yes, for I benefit the people.

S. V. Tell me,  
In doing what?

CLE. In that I have supplanted  
The generals from Pylos, sailing thither,  
And bringing those of Lacedæmon back.

S. V. And I, in walking from the workshop, stole 830  
A pot of meat which some one else had cook'd.

CLE. Then straight convoke th' assembly, O my people,  
That finding which is best dispos'd to thee,  
Thou may'st decide to give thy love to him.

S. V. Agreed, decide—save only in the Pnyx.

DEM. I cannot sit in any other place;  
But in the Pnyx, as erst, we must assemble.

S. V. Ah me, ill-fated, how am I undone !

For the old man is, when at home, most wise ;  
But soon as on this rock he sits him down, 840  
He gapes as one who is suspending figs <sup>m</sup>.

CHO. Now it behoves thee loosen all thy sails,  
Bearing a dauntless spirit, with such speech  
As cannot be evaded, and by which  
You may excel this man—for he is one  
Of varied spirit, and discovers means  
Out of his most impracticable state.  
With strength and vigour then have at the man.  
But take care, and before he come against thee,  
Suspend the grapnel, and put out the boat. 850

CLE. Minerva, sovereign guardian of the state,  
I pray thee, if towards th' Athenian people  
I'm best affected, next to Lycicles,  
Cynna and Salambaccho <sup>n</sup>, that as now,  
I in the prytanéum still may be  
Nurtur'd, in recompense of doing nought.  
But if I hate thee, and not fight alone  
In thy defence, may I be sawn asunder,  
Or cut in pieces to make harness leather.

S. V. And I, O Demos, if I love thee not, 860  
Nor cherish, may I be cut up for hash.  
And if you trust not these assurances,  
May I be scrap'd upon this chopping block,  
With cheese for salad sauce, and with a hook  
Dragg'd ignominiously to Ceramicus.

<sup>m</sup> By this rock is meant the Pnyx, situated on the rocky citadel at Athens, where the popular assemblies were held. By comparing old Demos to one who is suspending figs, the poet probably means to cast a reflection upon the folly or *strenua inertia* of his countrymen ; who showed as much anxiety in trifling matters, as boys evinced to catch with gaping mouths the figs, which were suspended on a thread and swung in the air ; this kind of sport, as the Scholiast informs us, was called *ἐμποδίζειν ἰσχάδας*.

<sup>n</sup> Lycicles, according to the Scholiast, was slandered as a dealer in sheep—Cynna and Salambaccho were famous courtesans of Athens, the former of whom is mentioned again in the *Wasps*, 1027, and *Peace*, 753, as well as by Photius in his lexicon. In the latter name it is probable that Aristophanes alludes to *Σαλαμβώ*, a Babylonish name of Venus, so called from her restless anxiety for the lost Adonis—*σάλα γὰρ ἡ φροντίς*. (Photius).

CLE. And how can any citizen, O Demos,  
 Be more a friend to you than I?—who first  
 Consulting for your good, with power of wealth  
 Enrich'd the common stock by strangling those,  
 Tormenting these, and importuning others; 870  
 Not heeding any private man at all,  
 So I but gratified thee.

S. V. This, O Demos,  
 Is nothing wonderful—for I will act  
 In the same manner towards thee—since the bread  
 From others snatch'd I will impart to thee.  
 But I will show thee that he neither loves  
 Nor is inclined to favour thee, except  
 For this alone, that he enjoys thy coals.  
 For thee, who with the Persians hast contended,  
 And conquer'd, for the land at Marathon, 880  
 Making our tongues resound the victory,  
 He cares not if thou sittest on the rocks  
 In this hard fashion, not as I who bring  
 This cushion to thee, which I've sewn myself;  
 But rise, and then sit softly, lest thou wear  
 Those hinder parts, as late in Salamis°.

DEM. Man, who art thou?—one of Harmodius' kindred?  
 This deed is truly kind and popular.

CLE. How art thou by a few fair speeches gain'd  
 To favour him!

S. V. Thou too, ere now, with baits 890  
 Much smaller far than these hast taken him.

CLE. And yet if any man appear who more  
 Assists the people, or affects thee more  
 Than I do, may I lose my wager'd head.

S. V. How lov'st thou him whom thou see'st dwell in barrels<sup>p</sup>

° Alluding to the celebrated sea fight (A.D. 480.), after which Xerxes was compelled to retire disgraced and defeated from Greece. The article *τήν*, in this line *ἵνα μὴ τρίβῃς τήν ἐν Σαλαμῖνι*, may agree either with *φυγὴν*, or, more in the manner of Aristophanes, with *πυγὴν* understood. Compare Pindar, (Nem. ix. 62.)—

*νῶ τα τυπέντα μαχατὰν  
 θυμὸν αἰσχυνθῆμεν.*

<sup>p</sup> This and the two next lines allude to those Athenians, who returning from the

These eight years past, in vultures' nests, and turrets,  
 Not pitying, but confining him, and squeezing.  
 And the peace brought by Archeptolemus,  
 Thou hast dispers'd, kicking th' ambassadors  
 Out of the city, who invite to truce. 900

CLE. That he, forsooth, may rule o'er all the Greeks.  
 For in the oracles it is express'd,  
 That in Arcadia for five oboli  
 'Tis fated that hereafter he should judge,  
 If he have patience—but with all my power  
 I'll lead and nurture him, since I have found  
 Whence his three oboli he may obtain,  
 In ways or fair or foul.

S. V. Not machinating,  
 By Jove, how o'er Arcadia he may rule<sup>9</sup>,  
 But rather that by threats and contributions, 910  
 Drain'd from the cities, the dense cloud of war  
 May from the people hide thy knaveries,  
 Who in their need and greediness of pay  
 Look open mouth'd towards thee—might he e'er,  
 Returning homeward in a time of peace,  
 Dwell in his fields, and recreate himself,  
 Eating new corn and olives press'd, he'll find  
 On talking o'er the matter, how much good  
 You have cut off from him by your fix'd stipend<sup>r</sup>.  
 Then fierce with rage he'll come to thee and seek 920  
 To crush thee with condemnatory votes.  
 Well knowing this, thou cheat'st him with thy dreams.

fields in the disastrous years of the war, lodged in barrels, like Diogenes (*ἐν ταῖς  
 πῖθάκναις*), vultures' holes, and turrets, on account of the scanty accommodation  
 which the city afforded. (Thucyd. ii. 52). The Attic word is *φιθάκνη*. By *Ar-*  
*cheptolemus* Palmer and Brunck understand that Lacedæmonian who was sent to  
 Athens on the subject of making peace and liberating the island of Sphacteria  
 from its state of blockade.

<sup>9</sup> Aristophanes must here be understood as denoting the whole of the Pelopon-  
 nesus, or the land in possession of the Athenians; for since Arcadia was situated  
 in the middle of that peninsula, it was necessary that the circumjacent countries  
 should be conquered before Athens could be in possession of Arcadia.

<sup>r</sup> Agoracritus here accuses Cleon of depriving the poor of all their advantages,  
 while he appears to assist them with the military stipend.

CLE. Is't not a shame that thou speak'st thus of me,  
And slander'st to the Athenians and the people,  
Him who, by Ceres, for the state has wrought  
By far more good deeds than Themistocles?

S. V. O citizens of Argos, hear him speak!  
Make thyself equal to Themistocles,  
Who fill'd our city, having found it empty!  
And added the Piræus<sup>\*</sup>, forming thus 930  
A common bakeshop for the dining crowd,  
Taking from us none of our old possessions;  
But giving us new fishes—now thou seekest  
To make th' Athenian citizens reside  
In a less spacious town, by raising walls  
To subdivide, and cheating oracles,  
Thyself comparing to Themistocles;  
He flies the land, while thou on fine wheat feedest<sup>†</sup>.

CLE. Is't not a shame, O Demos, that I hear  
Such words from this man, 'cause I love you so? 940

DEM. Cease then, and rail not in this evil fashion.  
Long time thou hast defrauded me in secret.

S. V. O my dear people, he is most impure,  
And has committed great iniquities.  
Where'er thou gapest, cutting down the stalks,  
He swallows greedily the official dues<sup>‡</sup>,

\* Themistocles fortified the harbour of Piræus; thus adding to the benefits which he had already conferred upon his countrymen, and added it to the city, which is expressed by the word *προσέμαξε*, as if he had kneaded them together in one mass; thus giving to the people a greater abundance of fish, perhaps by some contrivance connected with the addition of the harbour to the city. This is mentioned by Plutarch in his life of Themistocles, who however reads, *προσέμιξεν*, thus losing the metaphor of the bake shops.

† *οὐ δ' Ἀχιλλείων ἀπομάττει*. That is, according to the Scholiast, thou partakest of provision at the public cost in the Prytanéum; for certain kinds of corn, particularly large and fine, were named from Achilles, as is testified by Athenæus, Eustathius, who cites this passage to confirm his interpretation, and Galen his Hippocratic Lexicon.

‡ The expression in the original is very remarkable—

——— τοὺς καυλοὺς  
τῶν εὐθυνῶν ἐκκαυλίζων.

The metaphor being taken from the herb garden, in which many species are particularly esteemed for the stalk. The poet objects to Cleon, that he had plucked up by the roots, and employed to his peculiar use, all the public revenues.



And with both hands scoops out the public wealth.

CLE. Thou shalt not glory in thy fraud—for I  
Will prove against thee thirty-thousand thefts.

S. V. Why beatest thou the sea with flouncing oars, 950  
Most wicked towards th' Athenian populace?  
And I will shew, by Ceres, or not live,  
That thou hast taken gifts from Mitylene<sup>x</sup>  
Of more than forty minæ in amount.

CHO. O thou who hast appear'd to all mankind  
The greatest aid, thee I felicitate  
For thy free speech—if thou continue thus,  
The first of Grecians thou wilt be, and o'er  
The allies shalt domineer, holding the trident,  
By which thou may'st amass exceeding wealth, 960  
Confounding and disturbing—nor dismiss  
The man, since he has given thee a handle,  
For thou wilt easily, with lungs like thine,  
Be master of him.

CLE. To this point, O friends,  
Our circumstances have not come, by Neptune.  
For such a deed has been achiev'd by me,  
To stop the mouth of all my enemies,  
While any of the Pylian shields remain<sup>y</sup>.

S. V. Stop at the shields—for thou hast given a handle,  
Since 'twas not right in thee, who lov'st the people,  
That with their loops they should be dedicated. 971  
But this, O Demos, is a stratagem,  
That if thou wish to castigate this man,

<sup>x</sup> Alluding to the atrocious decree passed in the fifth year of the war, by which the Athenians ordered all the Mitylenæans to be put to death by their soldiers. Paches was sent to execute this cruel order, which however was revoked the next day, and the counter order sent by a galley, which sailed with all possible speed (see Thucydides, b. iii. cap. 35. 49.)

<sup>y</sup> Cleon says that he cannot be justly condemned while any of the shields taken from the Pylian captives remain dedicated in the temples. The sausage-vender here retorts upon him that he had given a handle for crimination by suspending those shields with their arm loops, as if ready for use, which was contrary to the usual custom in consecrating arms.

Thou may'st not have the power—for thou perceivest  
How much the youthful tanners crowd around him,  
And honey-sellers and cheese-mongers dwell  
Around, conspiring all to this same end.  
So should'st thou rage and ostracise in looks,  
Having withdrawn our shields by night, they'd run  
And seize the entrance of our granaries. 980

DEM. Ah wretched me! have they then buckler rings?  
O wretch! how long a time hast thou deceiv'd me,  
Cajoling thus the people with thy din.

CLE. O friend, trust not to any words, nor think  
Ever to find a better friend than me.  
Who here alone quell'd the conspirators;  
Neither has any plot in the city hatch'd  
Escap'd me once, but straight I gave th' alarm.

S. V. Thou actest as do those who fish for eels:  
They when the lake is free from storm take nothing;  
But from the bottom, if they stir the mud, 991  
Receive their prey—so thou receivest thine  
If thou disturb the state. But this one thing  
Tell me, thou who hast sold so many skins  
Of leather, hast thou ever given to him (i. e. Demos)  
Whom thou pretend'st to love, from thine own  
stock

A shred of leather for a pair of shoes?

DEM. No, by Apollo.

S. V. Then thou know'st this man,  
And of what quality he is—but I  
This pair of shoes have brought for thee to wear. 1000

DEM. Of all I know I judge that thou deserv'st  
Most at the people's hands, from head to foot;  
And art the best affected towards the state.

CLE. Is't not a shame then that a pair of shoes  
Should have such power, and that you should forget  
My benefits towards you; who have caus'd  
'The debauchees to cease, expunging Gryttus?

S. V. Nay, is it not a shame that thou should'st cause  
The debauchees to cease, so loose thyself?  
It cannot be but thou hast put them down 1010



CLE. O wretch, with what buffooneries thou plagu'st me!

S. V. Yes, for the goddess has commanded me

To overmatch thee in cajolery. 1040

CLE. But thou shalt not succeed, for I announce

That I, O Demos, when thou'st nought to do,

Will give thee a dish of pottage to lick up.

S. V. But I give thee a little box of ointment,

To plaster o'er thy wounded skins withal.

CLE. I'll pluck out thy grey hairs and make thee young.

S. V. Here take this hare's stump to wipe round thine eyes.

CLE. Then wipe and rub them on my head, O Demos.

S. V. On mine, on mine.

CLE. I'll make thee to provide

A public galley at thy private cost: 1050

And thou shalt have, in the old ship's repair

No end to thine expenses—and moreover

I will contrive for thee a rotten sail.

CHO. The man is furious; cease thy boiling rage,

You must withdraw the fuel, and abate

These ebullitions.

CLE. Ample retribution

Weigh'd down by taxes thou shalt render to me;

For I will hasten that among the rich

Thou may'st be number'd.

S. V. I will make no threats,

But these good wishes for thee—that a pan 1060

Hissing with fried sleeve-fish may stand beside thee

And whilst thou art about to make thy motion

For the Milesians, and to gain a talent

If thou succeedest in the affair, and hasting

To fill thy mouth with fish, before thou comest

Into the assembly, ere thou canst devour them,

A man may come between, and thou, desirous

To seize the talent, shalt be suffocated

In swallowing them.

CHO. Well said, by Jupiter,

And by Apollo, and by Ceres too. 1070

DEM. To me he also clearly seems to be

A virtuous citizen, such as of old,

No man existed of the farthing tribe.  
 But thou, O Paphlagonian, who professest  
 To love me, givest me to feed on garlic;  
 And now restore the ring<sup>b</sup>, since thou no more  
 Shalt be my guardian.

CLE. Take it—but know this  
 If thou wilt not permit me still to rule,  
 Soon shall another his appearance make  
 More knavish than myself.

DEM. It cannot be 1080  
 That this ring should be mine—at least it bears  
 A different sign, or else I see not clearly.

S. V. Let me know then, what was the sign?

DEM. A leaf,  
 Cook'd with beef fat.

S. V. This is not in it.

DEM. Not  
 The leaf? what was it then?

S. V. A gaping gull,  
 Haranguing on a rock.

DEM. Ah! wretched me!

S. V. What is the matter?

DEM. Carry it far hence,  
 He had not my ring, but Cleonymus',  
 Yet this from me receive, and be my steward.

CLE. Not yet, O master, I beseech—at least 1090  
 Ere thou hast heard some of my oracles.

S. V. And mine as well.

CLE. But if you are persuaded  
 By this man, you must needs be render'd blind<sup>c</sup>.

<sup>b</sup> Among the ancients a ring was the symbol of domestic as well as public authority, and to withdraw it from a steward, or one invested with this mark of power, was to deprive him of his stewardship. Hence Demos, depriving Cleon of the dominion which he so unrighteously exercised, calls upon him to resign the ring, which as long as it remained in his possession, gave him the title of σφραγιστοφύλαξ. The sign upon the ring, viz. the gaping gull haranguing from a rock (v. 1092.), designates the voracious Cleon, addressing the people from a stone suggestum or pulpit in the Pnyx.

<sup>c</sup> The word here used by Aristophanes (μολγόν) is of very unusual occurrence in this signification. The common interpretation of it being a peculator—ὁ ἀμέλ-

S. V. And if by him, you will be stripp'd quite bare  
From head to foot.

CLE. But mine declare 'tis fated  
That thou rose-crown'd shalt the whole country rule.

S. V. And mine that in a broider'd azure robe<sup>d</sup>,  
Bearing a chaplet on a golden car,  
Smicythe and her lord thou shalt pursue<sup>e</sup>.

CLE. Go, bring the oracles that he may hear them. 1100

S. V. I will—and thou bring thine, incontinent.

CLE. Behold—

S. V. I go, by Jove, for nothing hinders. [*Exeunt.*]

CHO. The sweetest light of day will shine upon  
The present race, and all who are to come,  
If Cleon perishes—tho' I have heard  
Certain, who were most crabb'd old men, declare  
Against this in the pleaders' rendezvous<sup>f</sup>,  
Asserting that if in the commonwealth  
He were not to become a leading man,  
There had not been two useful instruments, 1110  
A pestle and a ladle. I moreover

γων τὰ κοινά. The Scholiast defines it in this passage *μολγὸν ἀντὶ τοῦ τυφλόν*, and refers to Herodotus, who, in the second chapter of his fourth book, affirms that it was the barbarous custom of the Scythians to deprive of sight all their slaves, on account of the mares'-milk which is their customary drink (see Homer's description of the simple and long-lived Hippomolgians, in the opening of the thirteenth Iliad.) Dionysius, in his *Periegesis* (v. 309.), gives the word as an epithet and not a proper name,

*ἐνθα Μελάγχλαινοί τε καὶ ἀνέρες ἵππομολγοί.*

<sup>d</sup> *ἀλιουργίδα ἔχων*. On this line Casaubon observes: *ἀλιουργίς est res mari elaborata—ἄλς marē, ἔργον opus*. Brunck renders the word, *purpureum sagum acupictum*.

<sup>e</sup> According to the Scholiast, Smicythe was an effeminate king of Thrace, and *Κύριον* is put for Cyrus, son of Artaxerxes the Persian monarch, who favoured the party of the Lacedæmonians, and supplied them with money in their warfare with the Athenians. I have followed Brunck, who renders the passage *persequeris Smicytham et dominum*.

<sup>f</sup> *ἐν τῷ δείγματι τῶν δικῶν*. That is, according to the Scholiast, in the Piræus, in a certain part of which, called the *Δεῖγμα* (a place like the eastern bazaars, [Donnegan]), merchants exhibited specimens of different wares, and law-suits were decided. It was a place of great resort with the citizens. This sprightly song of the chorus, the verses of which consist of the fourth epitrite and a diiamb,

*οἶων ἀργαλεωτάτων*

contains a severe ridicule upon the forensic disposition of the Athenians.

Admire his hoggish indocility.  
 For all the boys who went with him to school,  
 Say that he only could adapt his lyre  
 To Doric harmonies, and would not learn  
 Another strain, and then in angry mood  
 The harper bid them take the boy away,  
 "He's one who cannot learn a single note  
 Of harmony, except in Doric mood<sup>s</sup>."

## ACT III. SCENE I.

CLEON, AGORACRITUS, DEMOS, CHORUS.

[CLEON *re-entering with the oracles.*]

CLE. Behold, look here—and yet I've not got all. 1120

S. V. Ah me! I burst—'and yet I've not got all!'

DEM. What are these?

CLE. Oracles.

DEM. All?

CLE. Do you wonder?

By Jupiter, I've still a chestful left.

S. V. And I an upper with two dwelling rooms.

DEM. Come, let me see, whose oracles are these?

CLE. Mine are of Bacis.

DEM. Whose are thine?

S. V. Of Glanis,

His elder brother.

DEM. Whom do they concern?

CLE. Athens, and Pylos, thee and me, and all things.

DEM. And thine, what treat they of?

S. V. Athens, and lentils,

Of Lacedæmon, and fresh mackerel; 1130

Of those who mete corn falsely in the market;

Of thee and me—let this man bite himself.

DEM. Come now, that you may read me them—that chiefly  
 Which most regards myself—how I am pleas'd

<sup>s</sup> ἢν μὴ Δωροδοκιστί. A play upon the word δωροδοκεῖσθαι, denoting the mercenary character of Cleon, who was at once a pestle and a ladle—"l'un pour ecraser, l'autre pour brouiller tout," as the French translator observes in his note.

With soaring eagle-like among the clouds.

CLE. Hear therefore now, and give thy mind to me :

“ Descendant of Erechtheus, tell the terms

In which Apollo shouted out to thee

His oracles from the obscure recess,

Deliver'd thro' his honourable tripods.

1140

He order'd thee to guard the sacred dog

With teeth as sharp as saws, who gaping for thee

Loudly, and shouting, will advance thy hire,

For many daws from hatred chatter at him.”

DEM. By Ceres, what these mean I cannot guess ;

For what in common can Erechtheus have

With jackdaws and with dogs?

CLE. I am the dog,

Barking in your defence ; now Phœbus hath

Enjoin'd thee to preserve me as your dog.

S. V. This is not utter'd by the oracle,

1150

But the dog nibbles at their prophecies,

As at your doors—for one thing is said truly,

Concerning this same dog.

DEM. Now tell it ; but

I first will take a stone, lest the response

Oracular, touching the dog, should bite me.

S. V. “ Beware, Athenian, this man-stealing dog,

This Cerberus, who fawning with his tail,

And watching when you sup, devours your food,

Whene'er by chance you turn aside and gape ;

Then creeping stealthily into the kitchen,

1160

With dog-like greediness licks up by night

The dishes and your island revenues.”

DEM. By Neptune, thine is better far, O Glanis.

CLE. O friend, give ear, and after that decide.—

“ There is a woman, who in sacred Athens,

Will bring a lion forth—who, for the people

Shall fight with many gnats, as for his cubs ;

Of him beware thou, and erect a wall

Of wood with iron towers.”

DEM. Know'st thou what mean

These words ?



S. V. Nay, by Apollo, I know not. 1170

CLE. The god commands thee to preserve me safe,  
For I am to thee in the lion's stead.

DEM. And how without my knowledge art thou so?

S. V. One thing he does not teach thee of set purpose,  
Touching the oracles—'tis only this—  
What means this iron wall, and wood, wherein  
Loxias hath order'd thee to keep him safe.

DEM. Then what intends the god to say?

S. V. This man  
He orders thee to bind on wooden frame,  
That has five holes.

DEM. It seems to me that now 1180  
These oracles will be fulfill'd.

CLE. Ne'er think it;  
For envious ravens croak—but love the hawk,  
Remembering in thy mind who 'twas that brought thee  
The captive raven brood from Lacedæmon<sup>b</sup>.

S. V. The drunken Paphlagonian undertook  
This dangerous enterprise—foolish Cecropian,  
Wherefore esteem'st thou this a mighty deed?  
Since ev'n a woman might bear any load<sup>i</sup>,  
Provided that the man imposing would  
But aid her to sustain it;—yet not fight. 1190

CLE. But tell me this—what Pylos spoke he of?  
“Before the other Pylos stands<sup>k</sup>—”

<sup>b</sup> *Λακεδαιμονίων κορακίνους*. The Scholiast says in his note on this passage, that Aristophanes here calls his enemies crows, and himself a kite; *Κορακῖνος*, he adds, is a kind of fish. It is however most probable that we should understand, with Bergler, the captives taken in Sphacteria.

<sup>i</sup> This and the following line allude, as the Scholiast says, to the assistance which Cleon received from the genius of Demosthenes in the affair of Pylos. The verses themselves are said to be from a poem called the Trojan women judging the cause between Ajax and Ulysses, (compare Ovid, Met. viii. 361.) who makes the latter say to the former, in his highly poetical narrative of the contest,

——— tibi dextera bello  
Utilis; ingenium est, quod eget moderamine nostri;  
Tu vires sine mente geris; mihi cura futuri est.

<sup>k</sup> The remainder of this oracular hemistich, as given by the Scholiast, is, *Πύλος γε μὲν ἴστί καὶ ἄλλη*. There were three cities of the name of Pylos, situated in different parts of the Peloponnesus.

DEM. What means this,  
Before the other Pylos?

S. V. This he says—  
That from the baths he'll take away the tubs.

DEM. Then shall I go to day without a washing.

S. V. For he hath snatch'd away our bathing tubs.  
Now here ensues a naval oracle,  
To which 'tis right thou should'st give all thy mind.

DEM. I do—but read it, that I may find out  
How to my sailors shall their pay be given<sup>1</sup>. 1200

S. V. “O son of Ægeus, the fox-dog beware,  
Lest by his secret fawning he deceive you;  
Swift-footed, and much skill'd in crafty gains.”  
Know'st thou what's meant by this?

DEM. Philostratus<sup>m</sup>  
Is the amalgam of the dog and fox.

S. V. He means not so; but whatsoe'er swift ships  
This man demands to bring the money home,  
Apollo orders that you give them not.

DEM. But how is this dog-fox a galley?

S. V. How?  
Because a galley and a dog are swift. 1210

DEM. But wherefore to the fox is the dog added?

S. V. To foxes he assimilates the troops,  
Because they eat grapes in the fields.

DEM. Be't so;  
But whence is drawn these foxes' salary?

S. V. This I will also in three days procure.  
But list moreover to this oracle,  
Deliver'd to thee by Latona's son—  
“Beware Cyllene, lest it should beguile you.”

DEM. And what Cyllene<sup>n</sup>?

<sup>1</sup> Aristophanes here glances at the administrators of the commonwealth, for withholding their pay from the sailors.

<sup>m</sup> The name of a loose and finical fellow of that time.

<sup>n</sup> Aristophanes feigns an oracle to have been delivered of this Arcadian town, that he may have the opportunity of a paranomasia or pun upon the name, which in sound resembles the adjective κυλλῆ, i. e. κοιλῇ χειρὶ, a hand hollowed for the reception of bribes. In all these pretended oracles of Bacis and his elder brother Glanis, our poet doubtless had an eye to the Delphic vaticinations, delivered at



S. V.

Not so, but I. [*Exeunt* CLE. & AGO.]

CHO. O Demos, thou a fine dominion hast, 1251

Since all men tremble at thee as a tyrant.

But thou art quickly led by flatteries,

Rejoicing to be duped—still open-mouth'd

Hearing the present speaker—and at once

Resigning all thy readiness of mind.

DEM. There is no wisdom in your brains, when you

Imagine me unwise—in this respect

I gladly play the fool—for every day

I joy to tippie, and desire to nourish 1260

A robber for my steward; but when he is

Full gorg'd I take him up, and castigate.

CHO. And thus thou wilt be prosperous, if there be

That mighty prudence in thy disposition

Which thou professest, in this circumstance.

If of set purpose thou support these men,

Like public sacrifices in the Pnyx,

And then, when thou by chance hast no provision,

Killest a fat one as a supper victim<sup>o</sup>.

DEM. Behold me, if I wisely circumvent them 1270

Who think themselves so wise as to deceive me.

But I watch every one of them, nor seem

To view their depredations—afterwards

I make them vomit up what they have stolen,

Sending my funnel down into their throats<sup>p</sup>.

° ————— ὥς  
περ δημωσίους τρέφεις.

The Scholiast, on this passage, says that βούς or ταύρους is understood here to agree with the adjective, and adds that those purgations (φαρμάκους) are called public, which cleanse the cities by their death; for the Athenians were accustomed to nourish very ignoble and useless persons as expiatory victims in the time of plague, or any other public calamity, whence they were called καθάρματα and in the *Frogs* (732.), οὐδὲ φαρμακοῖσιν εἰκῇ ῥαδίως ἐχρήσατ' ἄν.

<sup>p</sup> κημὸν καταμηλῶν. The metaphor here is taken from the Athenian custom of casting the judicial lots into the urn through a vessel shaped like an inverted pyramid (κημὸν, which Cratinus calls σχοῖνινον ἡθμὸν) by which condemnatory process delinquents were obliged to disgorge, as from the action of the probe, a portion of their ill-gotten wealth.

## ACT IV. SCENE I.

CLEON, DEMOS, AGORACRITUS, CHORUS.

CLE. [*to Ago.*] Go to the dead <sup>1</sup>.

S. V. Nay, go thyself, O wretch.

CLE. O Demos, a long time have I sat here,  
With willing zeal prepared to do you good.S. V. And I ten times, twelve times as long ago,  
A thousand times as long, long since, long since. 1280DEM. And I detest you, who have made me wait  
Ten thousand times as long, as long, as long.

S. V. Know'st thou then what thou art about to do?

DEM. If not, thou shalt declare it.

S. V. From the goal  
Send me and him to start together fair,  
That we may do thee good.DEM. This must be done—  
Away!

S. V. Behold!

DEM. Run then.

CLE. I suffer not  
Him to supplant me.DEM. I shall be, by Jove,  
This day or greatly blessed by my lovers,  
Or I am over nice.CLE. Perceivest thou? 1290  
I bring thee out a seat, the first.S. V. But not  
A table—there I have the start of thee.CLE. Behold I bring to thee this little cake,  
Kneaded of flour from Pylos.S. V. And I bread,  
Scoop'd with the goddess' elephantine hand <sup>2</sup>.

DEM. O sacred queen;—how great a finger hadst thou!

<sup>1</sup> ἀπαγ' ἐς μακρίαν. The Greeks were accustomed to call the dead μάκαρας or μακρίτας—thence by an euphemism μακρία is taken to denote the state (or region) of the defunct.

<sup>2</sup> Alluding to the ivory statue of Minerva, sculptured by Phidias.

CLE. I bring pease-porridge fair, and of good colour,  
Pallas, our Pylian champion, ladled it<sup>3</sup>.

S. V. Demos, the goddess clearly oversees you,  
And gives you now a pitcher full of broth. 1300

DEM. For think'st thou that this city still could be  
Inhabited, unless she manifestly  
Extended o'er us her provision pot?

CLE. The army's dread gave thee this fishy morsel.

S. V. The goddess, from her mighty father born,  
Gives thee this flesh, well soak'd in juice, some portion  
Of ox-tripes and a section of the stomach.

DEM. She acted wisely, mindful of the peplos.

CLE. The gorgon-crested maid has order'd you  
To eat of this long cake, that we may urge 1310  
Our vessels bravely on.

S. V. Now take this also.

DEM. And to what purpose shall I use these entrails?

S. V. The goddess sent them to thee of set purpose,  
That thou might'st plank the galleys' inward ribs.  
For clearly she surveys your naval strength;  
Come, take and drink this mixture three and two<sup>4</sup>.

DEM. How sweet, O Jove, how well it bears the water!

S. V. For the Tritonian maid hath thirded it.

CLE. Now take from me a fragment of rich cake.

S. V. From me this whole and undivided cake. 1320

CLE. Thou hast not whence to give a hare—but I have.

S. V. Ah me, whence shall I find a leveret?

O mind, discover now some thievish trick.

CLE. Perceiv'st thou this, wretch?

<sup>3</sup> Spanheim imagines that the epithet here used (*ἡ Πυλαιμάχος*) refers to her surname, *Πυλαία* or *Πυλαίτις*, because her statues were set up within the city gates; but I think with the Scholiast, that the allusion is to the victorious siege of Pylos, so frequently referred to in this comedy. *ἡ φοβεσιστράτη* (v. 1173.), is a general term for the goddess who routs armies. *ἡ φοβοῦσα τὸν στρατόν* (Schol.) and *ὀβριμοπάτρη*, is the Homeric epithet of Minerva, as born of Jove, the supreme of the gods, (see *Il. E'. 747*; *Od. A'. 101.*), as *ἡ Γοργολόφα* (v. 1177.) denotes the goddess with the gorgon's head upon the crest of her helmet; and *ἡ Τριτογενής* (v. 1185.), the goddess born near the Libyan lake Tritonis—whence the coined verb *ἐνετριτώνισεν* (v. 1185).

<sup>4</sup> That is, a mixture containing three parts of water and two of wine.

S. V. It concerns me little.

For they towards me are proceeding.

CLE. Who?

S. V. Ambassadors, with purses full of silver.

CLE. Where, where?

*[Stealing away the hare and giving it to Demos.]*

S. V. What's that to thee? wilt thou not suffer

The strangers here?—see'st thou, my little Demos,

The leveret which I bring thee?

CLE. Wretched me,

Unjustly hast thou snatch'd away my gifts. 1330

S. V. By Neptune, yes, as thou didst those from Pylos.

DEM. Tell, I entreat thee, how hast thou contriv'd

Thus to supplant him?

S. V. 'Twas a stratagem

Forg'd by the goddess, but the theft was mine.

CLE. I gain'd the hare by peril.

S. V. But I cook'd it.

DEM. *[to CLE.]* Go—for I own no favour but to him

Who serves it up to me.

CLE. Ill-fated me!

I shall be overcome in impudence.

S. V. Why, Demos, can you not distinguish which  
Of us is kinder towards you and your stomach? 1340

DEM. And using what criterion should I seem

To the spectators a wise judge between you?

S. V. I'll tell thee—go, seize on my chest in silence,  
And search what's in it—next the Paphlagonian's—  
Then without fail you rightly will decide.

DEM. Come, let me view the contents.

S. V. See you not

That it is empty, O my sire? for all

I have presented to thee.

DEM. Of a truth

This chest takes good care of the public wealth.

S. V. Go likewise to the Paphlagonian's then. 1350

See'st this?

DEM. Oh me—how full of good things is it!

What mighty mass of cake has he put in!

Cutting this slice off as a gift to me.

S. V. This too he has been us'd of old to do.

Giving to thee a small part of his gains,  
Laying aside the greater for himself.

DEM. O wretch, hast thou deceiv'd me in these thefts?

Whilst I with crowns and gifts encircled thee?

CLE. But for the state's advantage I purloin'd.

DEM. Put down the chaplet—quick—that I may crown 1360  
This man with it.

S. V. Put it down quickly, slave.

CLE. Not so—since I've a Pythian oracle  
Which says by whom alone I must be conquer'd.

S. V. Then it declares my name, and that right clearly.

CLE. And yet I wish to prove by some true judgment,  
If thou'rt concern'd in the god's oracles.  
And this is the first question I will ask thee—  
What school hast thou frequented in thy youth?

S. V. In the hog pits by raps was I instructed.

CLE. What say'st? how strikes this oracle my mind! 1370  
Be't so—and in the wrestling school, what art  
Was taught thee?

S. V. Theft, and perjury, and boldness  
To face the witnesses.

CLE. "O Lycian god",  
Phœbus Apollo, how wilt thou affect me?"  
And when become a man what was thy craft?

S. V. I dealt in sausages.

CLE. And what beside?

S. V. Debauchery.

CLE. Ill-fated me!—I am  
No longer any thing—yet there remains  
A slender hope on which we are supported.  
But thus much tell me—didst thou truly sell 1380  
Thy puddings in the mart, or at the gates?

S. V. 'Twas at the gates, where pickle's to be bought.

CLE. Ah me!—the oracle divine's accomplish'd.  
Roll homewards this ill-fated wretch. Dear crown!

<sup>u</sup> A line from the *Telephus* of Euripides. (Scholiast).



Farewell—I leave thee with unwillingness.

Henceforth another shall possess and wear thee—

No greater thief than I, but more successful. [*Exeunt.*

S. V. Hellenian Jupiter, the palm is thine.

CHO. All hail, great conqueror! and remember that

It is through me thou art become a hero. 1390

And I prefer to thee one short request,

To be like Phanos, thy judicial scribe.

O.M. What's thy name, tell me?

S. V. Agoracritus;

For I was nurtur'd in forensic strifes.

DEM. Then I to Agoracritus commit

Myself, and give this Paphlagonian to him.

AGO. And I will take good care of thee, O Demos,

So that thou shalt confess thou ne'er hast seen

A man more friendly-minded than myself

Towards the state of gaping citizens. 1400

S.-C. What theme more honourable can be found \*

1. For a commencing or concluding strain,

Than to recite his praise who o'er the field

Drives his swift mares?—not with a willing heart

To grieve Lysistratus, or that poor wretch,

Thumantis, wandering with his houseless head.

For he, O dear Apollo, pines in want,

Bedew'd with warm tears, and in suppliant guise,

Touching thy Pythian quiver, begs relief

To ease his state of wretched poverty. 1410

S.-C. 'Tis no malicious part to blame the wicked †,

2. But 'tis an honour to the good, whoever

Reasons the matter rightly. If this man then,

Whose fame must needs be evil, were himself

\* This, and the three following verses are, according to the Scholiast, parodied from Pindar (ex Prosodiis ap. Heyn. ii. 54.) Lysistratus, mentioned immediately after, was some poor wretch of that time, spoken of also in the Acharnians (820.) and Thumantis a lean soothsayer. The Scholiast on the Birds (v. 1406) quotes two lines from the *Κέρκοπος* of Hermippus, in which oxen are mentioned *leaner than Thumantis*.

† To this verse the following metrical direction is commonly prefixed—*ἐπιφύρημα ἐκστίχων ἰστ' τροχαϊκῶν κατὰληκτικοί*. It ends with the line 1429, after which the first semi-chorus resumes the strain.

Illustrious, I had nam'd no other friend.  
 Now, Arignotus is unknown to none,  
 Who knows what white is, or the orthian strain.  
 He has a brother nam'd Aripshades,  
 A wicked wretch, and not allied in manners,  
 But altogether bad designedly, 1420  
 Not only base—for that I had not marked—  
 But something else he hath excogitated.

\* \* \* \* \*  
 \* \* \* \* \*  
 \* \* \* \* \*

Composing airs in Polymnestes' strain,  
 And a companion of Œonichus.  
 Who such a man does not outright detest,  
 From the same cup with me shall never drink.

S.-C. Full oft with nightly cares I'm occupied 1430

1. In anxious search to find whence can arise  
 Cleonymus' extreme voracity ;  
 For he, they say, when he has once devour'd  
 The substance of rich men, can ne'er depart  
 From the bread-bin, while they by turns entreat—  
 " O king, we supplicate thee by thy knees,  
 Deign to depart from us and spare our table."

S.-C. 'Tis said the galleys once conferr'd together,  
 2. And one of them thus spoke (she was the elder)—  
 " Hear ye not virgins, what's done in the city? 1440  
 They say that our annoying townsman here,  
 Hyperbolus, vapid as wine that's sour,  
 Demands a hundred of us as a fleet  
 To aid him in his Chalcedonian war."  
 This seem'd to them intolerably hard,  
 And one who had not come near man thus spoke—  
 " Thou ne'er shalt rule me—Hercules forbid—  
 But if it be my fate, by worms consum'd,  
 Here will I suffer the decays of age ;  
 Nor may Nauphantes, Nason's child<sup>a</sup>, O gods, 1450

<sup>a</sup> Aristophanes here, by a bold prosopopœia, feigns the name of a ship, as if it were a human being, daughter of a citizen of Athens, derived from the word ναῦς. In verses 1308 and 1309, I have followed Brunck's ingenious emendation, so highly

While I of turpentine and planks am form'd;  
 But if the notion pleases the Athenians,  
 I think that we should sail to the Theséum,  
 Or temple of the awful goddesses,  
 And sit in patient supplication there.  
 For he shall not have the dominion o'er us,  
 To turn the state to mockery—but he may  
 Sail to his own destruction if he will,  
 And launch those skiffs in which he sold the candles."

### ACT V. SCENE I.

*Enter a MESSENGER.*

AGO. Keep from ill-omen'd words, and close the mouth, 1460  
 Abstain from evidence, and shut the courts  
 In which this city finds so much delight;  
 And let the theatre resound with pæans  
 For new successes in Apollo's praise.

CHO. O light to sacred Athens, and the aid  
 Of all her islands, with what good report  
 Comest thou hither, that with odorous fumes  
 We should regale our streets?

AGO. I have recook'd  
 Demos, and made him fair instead of roguish.

CHO. Where is he now, O thou discoverer 1470  
 Of admirable thoughts?

AGO. He dwells in Athens,  
 That ancient city, crown'd with violets.

CHO. How can we know him? What's his dress, and mien?

AGO. Such as of old, when with Miltiades  
 And Aristides he was wont to feed.  
 But you shall see him—for already sound  
 The doors of his expanding vestibule.

approved by Porson, *δοκεῖ πλεούσας*, instead of the common *δοκῶ πλείους' ἄν*. In these lines the custom of the Greeks is alluded to, who when affected by any wrong, and unable to defend themselves, entered the temples of the gods, and seized the altar as suppliants. Here the Chorus propose to sail for asylum either to the temple of Theseus or that of the Furies, whom the Athenians worshipped with especial veneration. (See Soph. *Œd.* Col. 90. 450, etc. Casaubon).

Then shout, felicitating ancient Athens,  
 Appearing as of old—that wondrous city,  
 Chanted in many a hymn, inhabited 1480  
 By this illustrious people.

CHO. O fair Athens<sup>a</sup>,  
 Much to be envied city, violet-crown'd,  
 Show us the king of Hellas and this land.

AGO. Behold him here, bearing his grasshopper<sup>b</sup>,  
 And glittering with his antiquated mien;  
 Not smelling of sea-shells, but peace and myrrh.

CHO. Hail, thou of Greeks supreme, we joy with thee,  
 For worthy of the city is thy fate,  
 And of the trophy gain'd at Marathon.

DEM. O Agoracritus, dearest of men, 1490  
 Come hither—how much good hast thou to me  
 Done by thy renovating cookery!

AGO. I?  
 O wretch, thou know'st not what thou wert before,  
 Nor how thou far'dst—else thought'st thou me a god.

DEM. How far'd I formerly?—say, and what was I?

AGO. First then, if any in th' assembly said,  
 “O Demos, I am thine adoring lover,  
 Who only hold thee in my care and counsel,”  
 When any one us'd this preluding strain,  
 Bird-like thou flutter'd'st with exalted horn. 1500

DEM. I?

AGO. Then he left, thus having cheated thee.

DEM. What say'st thou? was I treated thus unwitting?

AGO. Yes, for, by Jove, your ears were open'd wide,  
 Like an umbrella, and again contracted.

DEM. Was I by age brought to this state of folly?

AGO. Yes, when two orators would fain persuade you;

<sup>a</sup> These poetical lines of the Chorus are, as the Scholiast informs us, parodied from Pindar, whose words are given by the Greek commentator on the Clouds (v. 299.)—

—— λιπαραί καὶ ἀοίδιμοι, “Ελλάδος ἔρυσμα,  
 κλειναὶ Ἀθᾶναι.

<sup>b</sup> This line of Agoracritus alludes to the well-known custom of the Athenians to bind their hair with golden grasshoppers, in order to denote that they were an indigenous (αὐτόχθονες), and not an adventitious people.

One to build ships, the other to engage  
 With mercenary troops; the pay-adviser  
 Had far outstripp'd the man who spoke of galleys.  
 Why stoopest thou? wilt thou not here remain? 1510

DEM. I am asham'd of old delinquencies.

AGO. But you are not the cause—so be not troubled,  
 They have in this deceiv'd you—now then speak.  
 Should any rascal of a pleader say—  
 “There shall be no provision for you judges,  
 Unless this cause is by your sentence lost;”  
 Tell me, how would you deal with such a patron?

DEM. I'll seize and throw him into the barathron,  
 And at his throat suspend Hyperbolus.

AGO. Justly and prudently thou speakest this, 1520  
 But let me know how would'st thou rule the state?

DEM. First to the men who steer the ships of war,  
 When moor'd in port, I will give ample pay.

AGO. Thou would'st delight a numerous smooth-skin'd  
 people.

DEM. Then should no citizen whose name was plac'd  
 Once in the catalogue be thence transferr'd,  
 And in another by design enroll'd;  
 But all be register'd as at the first.

AGO. This bites the buckler of Cleonymus<sup>c</sup>.

DEM. No beardless youth shall in the forum speak. 1530

AGO. Then where shall Clisthenes harangue, and Strato?

DEM. Those youths, I mean, who haunt perfumers' shops,  
 And babble in this strain, while sitting here—  
 “Phæax was wise, and shunn'd death craftily<sup>d</sup>.”  
 Able to put together, and to finish,  
 Framers of sentences, clear, apt to strike,  
 Then excellently to allay the tumult.

AGO. Are you then the cat's-paw to these vile praters?

<sup>c</sup> The sense of this line, and the somewhat obscure speech of Demos to which it is the conclusion, appears to be, that if there be no place for favour in the album or military catalogue, the coward Cleonymus, who cast away his shield in battle (see the Clouds, v. 352.), will be ranked among the dishonoured.

<sup>d</sup> This Athenian orator is mentioned by Plutarch in his life of Alcibiades; the Scholiast calls him *δεινὸν ῥήτορα*, and says that he escaped the death to which he had been condemned for some theft, or act of flagrant atrocity.

DEM. Not I, by Jove,—but I'll compel them all  
To leave decrees alone, and follow hunting. 1540

AGO. And in conclusion take this folding-stool,  
With this well-furnished boy to bring it thee ;  
Him thou may'st make a stool, if it so please thee.

DEM. How blest am I, thus settled as at first !

AGO. And thou shalt say, when I deliver thee  
The truce for thirty years, “ O armistice,  
Come hither quickly.”

[*Enter Two FEMALES.*

DEM. O, thrice-honour'd Jove,  
How fair they are !—Is't lawful, by the gods,  
To enter into commerce with the truce  
Of thirty years?—In truth how took'st thou them ?

AGO. Had not the Paphlagonian kept them hid 1551  
Within, lest thou should'st seize them ? therefore I  
Deliver them to thee to bear away  
Into the country.

DEM. And what evil turn  
Wilt show the tanner who has acted thus ?

AGO. No heavy punishment—but he shall have  
To exercise my calling—at the gates  
He all alone shall sell his sausages,  
Mingling the dogs' and asses' flesh together ;  
When drunk he shall revile the courtezans, 1560  
And quench his thirst by water from the baths.

DEM. Thou hast devis'd a task of which he's worthy,  
That he with harlots should contend in scolding,  
And bagnio-keepers—therefore I invite you  
Into the prytanéum, and the seat  
Which late that pestilential fellow held.  
Take this frog-colour'd garment and come on.  
Some one convey him out to his new trade ;  
That strangers, whom he has been wont to injure,  
May see him and regard his punishment. 1570

(*The Choral Song is wanting.*)



THE COMEDIES  
OF ARISTOPHANES.

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VOLUME THE SECOND.



OXFORD : PRINTED BY D. A. TALBOYS.

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# THE COMEDIES OF ARISTOPHANES

TRANSLATED INTO FAMILIAR BLANK VERSE,  
WITH NOTES, PRELIMINARY OBSERVATIONS  
ON EACH PLAY, ETC.

BY C. A. WHEELWRIGHT, M. A.

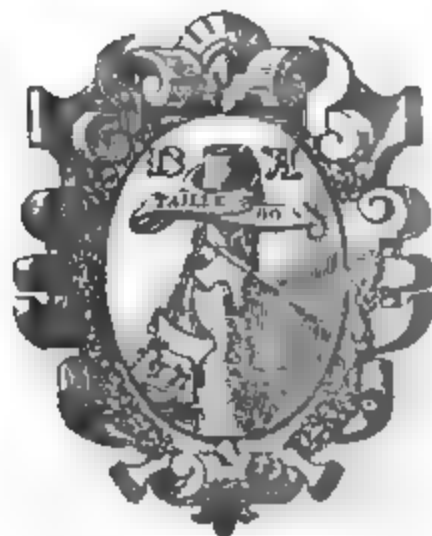
FORMERLY OF TRINITY COLLEGE, CAMBRIDGE.

Author of a New Version of Pindar, etc.

TO WHICH IS ADDED  
A DISSERTATION ON THE OLD GREEK COMEDY  
FROM THE GERMAN OF WACHSMUTH.

IN TWO VOLUMES.

VOL. II.



OXFORD: D. A. TALBOYS;

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M DCCC XXXVII.



**THE PEACE.**

## DRAMATIS PERSONÆ.

TWO SLAVES.

A BEETLE.

TRYGÆUS, A COUNTRYMAN.

DAUGHTERS OF TRYGÆUS.

MERCURY.

WAR.

TUMULT.

CHORUS OF ATHENIAN HUSBANDMEN.

HIEROCLES, A PROPHET.

PEACE,

AUTUMN,

SPECTACLE.

} *Women Mutes.*

*Manufacturers of Scythes, Javelins, Cuirasses, Trumpets, Casques.*

SON OF LAMACHUS.

CLEONYMUS.

*Several Mutes.*

*The scene is laid in a public place at Athens.*

# PRELIMINARY OBSERVATIONS

UPON

## THE PEACE,

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

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THIS COMEDY WAS PERFORMED IN THE THIRTEENTH YEAR OF THE PELOPONNESIAN WAR, THE FIRST OF THE XC. OLYMPIAD, AT THE DIONYSIAC\* FEASTS, IN THE CITY, AND TOWARDS THE SPRING, UNDER THE ARCHON ASTYPHILUS, AND IS THE ONLY COMEDY OF ARISTOPHANES WHICH IS KNOWN TO HAVE BEEN ACTED IN THAT OLYMPIAD.

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THIS composition is of the same kind as the *Acharnians*, and nearly upon the same subject ; but it is even fuller of enigmas, metaphors, and figures of all kinds. With respect to its date, it is not doubtful, since the poet has himself fixed it to the thirteenth year of the Peloponnesian war, at which time the Athenians, after some considerable misfortunes, became, in spite of their pride, extremely fatigued with it. Mr. Samuel Petit is not worthy of attention when he advances, without proof, that the mode of reckoning the years of the Peloponnesian war is different in Aristophanes and Thucydides. All the actions of which the poet treats agree with those of history during the same epoch. One verse, in which an Ionian spectator is designated, shows that there were strangers at this exhibition, and consequently that it was represented during the Dionysiac feasts held in the city. The design of Aristophanes is to disgust the Athenians more and more with a ruinous warfare, and to inspire them with a love of peace, as desirable for the conquerors as for the conquered, after many years of a war equally fatal to both, and capable of destroying all Greece. It is necessary to recal to the recollection of the reader a point of history essential to the composition of this comedy ; I allude to the death of Cleon and Brasidas. The former was general of the

\* See v. 46.

Athenians, and the latter of the Lacedæmonians. Both had their reasons for prolonging the war—Brasidas, an ambitious, brave, enterprising, and fortunate man, found his account in rendering himself of importance ; glory and the fortune of his arms nourished his ambition, and made him find reasons for preserving an authority more agreeable to himself than useful to his country. Cleon, on his side, less a general than a man of intrigue, could not lay down arms without exposing himself, nor consent to peace without being undone. The Athenians would then have had leisure to open their eyes to his tyrannical proceedings, and they would not have spared him. Both were victims of their passion for war—they were killed in Thrace on the day of the battle of Amphipolis ; Cleon made a mistaken retreat, and Brasidas profited by this imprudence. But both sunk under it ; the former after his defeat, and the latter in the bosom of victory. These two chiefs died in the tenth year of the war, and it appears that after their death there was no longer any impediment to the peace, at least so says Aristophanes in this comedy, and Thucydides in his fifth book. In fact, Sparta and Athens each made their particular treaty, which was the famous truce of fifty years. But the Peloponnesian war was not then finished ; it was too generally kindled, and its end was not yet come.

“The Peace begins in an extremely sprightly and lively manner. The peace-loving Trygæus riding to heaven on the back of a dung-beetle, in the manner of Bellerophon : War, a wild giant, who with his comrade, Riot, is the sole inhabitant of Olympus, in place of all the other gods, and is pounding the cities in a huge mortar, in which operation he uses the most famous generals as his pestles : the goddess of Peace, buried in a deep well, whence she is hauled up with ropes by the united exertions of all the Greek nations—these inventions are alike ingenious, fantastic, and calculated to produce the most pleasant effect. But afterwards the poetry does not maintain an equal elevation ; nothing more remains but to sacrifice and make feasts to the restored goddess of Peace, while the pressing visits of such persons as found their advantage in the war, form a pleasing entertainment, though not a satisfactory conclusion after a beginning of so much promise. We have here one example among several others, which shows that the old comedians not only altered the scenes in the intervals, while the stage was empty, but even when an actor was still in sight. The scene here changes from a spot in Attica to Olympus, whilst Trygæus on his beetle hangs aloft in air, and calls out to the machine-maker to take care that he

does not break his neck. His subsequent descent into the orchestra, denotes his return to earth. The liberties taken by the tragedians, according as their subject might require it, in respect of the unities of place and time, on which the moderns lay so foolish a stress, might be overlooked; the boldness with which the old comedian subjects these mere externalities to his humorous caprice, is so striking as to force itself on the most short-sighted—and yet in none of the treatises on the constitution of the Greek stage, has it been properly noticed.”—THEATRE OF THE GREEKS, p. 357.

We are further informed, by the anonymous author of the Greek preface to this comedy, that our poet gained the prize, when Alcæus was archon, at the Dionysia.





# THE PEACE.

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## ACT I. SCENE I.

*2 SLAVES and a BEETLE of immense magnitude.*

S. 1. Bear to the beetle, quickly bear some paste.

S. 2. 'Tis here.

S. 1. Then give it to the doomed wretch.

S. 2. [*to S. 1.*] And never may'st thou eat a sweeter cake.

S. 1. Give him another form'd from asses' dung.

S. 2. Again 'tis here.

S. 1. Where's that thou now didst bring?  
Hath he not gulp'd it?

S. 2. Yea, he hath, by Jove;  
And having roll'd the prey beneath his feet,  
He hath devour'd it whole.

S. 1. Then in all haste  
Pound many up and thick.

S. 2. Ye scavengers,  
Assist me, by the gods, unless you'd see 10  
Me choked.

S. 1. Another and another give,  
Proceeding from a youth<sup>a</sup> that's been abus'd,  
For he declares he likes it pounded best.

S. 2. 'Tis here—Of one thing, friends, at least, I think  
To be absolved; for none can say I eat  
Whilst I am kneading.

S. 1. Ho! another bring,  
And yet another, and still pound me more.

S. 2. I will not, by Apollo; for I can

<sup>a</sup> παιδός ἡταιρηκότες i. e. Ganymede.

No longer bear this stink, therefore at once  
Will, with the beetle, carry it away. 20

S. 1. Throw't to the dogs, by Jove—and then thyself.

S. 2. If aught of you know, let him declare,  
Whence I may buy a nose that is not bor'd.  
For a more wearying office cannot be,  
Than kneading meat to feed a beetle with:  
A sow or dog will eagerly snatch up  
Whatever any have discharg'd, but he  
Thinks highly of himself, nor deigns to eat,  
Unless I serve him like a dainty woman,  
With turnip that I've been the whole day mashing; 30  
But I will look whether his meal is ended,  
Keeping the door ajar, lest he should see me—  
Stick to it, nor from eating ever cease,  
Until thou burst thyself unwittingly.  
How the detested creature stooping eats  
In wrestlers' fashion, plying his jaw-teeth,  
Rolling meanwhile his head and hands like those  
Who the thick cables coil upon the decks!  
A hateful, greedy, and ill-odour'd monster—  
Nor know I to what god he may belong; 40  
Not as I think to Venus or the Graces.

S. 1. Whose is he then?

S. 2. Why surely he must be  
A prodigy sent down from thundering Jove.

S. 1. Of the spectators, therefore, one may ask—  
Some youth self-seeming wise, "What thing is this?  
What means the beetle?"—An Ionian<sup>a</sup> then  
Sitting beside him, answers thus—"I think  
This bears to Cleon a dark reference,  
For without shame he feeds on excrement.  
But I will in, and give the beetle drink. [Exit.

S. 2. And I to children will relate the matter, 51

<sup>a</sup> That is, some Athenian, as Cleon was. *δοκτω* (v. 47.) is the Ionic form of *δοκω*. And this passage leads Palmer to conjecture that *the Peace* was performed in the spring at the Dionysiac feasts which were held in the city. The resemblance between Cleon and the beetle consisted in the bad smell of the hides in which the former trafficked, when compared with that of the beetle and its unclean food.

To grown up youths, to men of riper age,  
 And those who're past the common term of life.  
 My master rages after a new fashion,  
 Not in your way, but one entirely new;  
 For thro' the day with eyes to heaven uprais'd,  
 And gaping mouth, he thus reproaches Jove:  
 "O Jupiter, what is't thy will to do?  
 Lay by the broom, nor sweep out Greece<sup>b</sup>."

## SCENE II.

[TRYGÆUS *enters unperceived.*]

TRY.	Alas!	
S. 2.	Be silent—for methinks I hear a voice.	60
TRY.	O Jove, how wouldest thou our people treat? Thou wilt exhaust the cities unawares.	
S. 1.	This truly is the evil which I spoke of, For now ye hear a sample of his folly. What first he utter'd, when his rage began, I will inform you—To himself he spake: "O could I straight to Jupiter's ascend!" Then having a slight scaling-ladder made, By that he climbed on all fours heavenwards, Until he chanc'd to fall headforemost down; And after this, when yesterday he rush'd I know not whither, he brought home with him A huge Ætnæan beetle, and compell'd me To tend it as a horse—then stroking it With his own hand, as it had been a foal, "O my brave Pegaséan bird <sup>c</sup> ," he says,	70

<sup>b</sup> I have adopted Fl. Christianus' emendation, *μη ἔκκορει* for the common reading *μη κορει*, as giving more force to the expostulation of Trygæus, which, however, is the lection of the Scholiast.

<sup>c</sup> This line of the amusing and highly poetical narrative of Trygæus' domestic, according to Florens Christianus, is imitated from one of the Bellerophon of Euripides (Frag. iii. ap. Beck.), *ἀγ' ὦ φίλον μοι Πήγασου πτέρον*, to which play Aristophanes makes very frequent reference (see v. 135.) The word *ἀνέριχᾶρ* (v. 70), properly signifies to creep like a spider (*ἀράχνη*) along the walls. The

“Fly with me straight, and bear me up to Jove.”

But I'll stoop down and thro' the chinks observe

What now he is about—unhappy me!

Come hither, hither neighbours, for my lord 80

Riding mid-air is on his beetle borne.

TRY. [*mounted on his beetle.*] Gently, thou offspring of an ass<sup>d</sup>,

At first less vehemently pass;

Nor let bedewing sweat consume

The vigour of thy jointed plume,

Nor with offensive breath, I pray,

Annoy my senses on the way,

Or here about our mansion stay.

S. 2. How dotes thy mind, O lord and king!

TRY. Hist, hist.

S. 2. Where else on meteor wing? 90

TRY. O'er Hellas' whole extent I fly,

And a new machination try.

S. 2. But to what purpose tends this flight?

This malady so vain and light?

TRY. Well omen'd voices must we utter,

Nor aught of evil import mutter;

But praise with shouts the sacred name,

And silence to mankind proclaim;

Rebuild with new-made tiles each street,

And close the lanes not over sweet. 100

S. 2. It is not possible that I keep silence,

Unless thou tell me whither thou design'st

Thy flight.

*Ætnéan* probably denotes nothing more than *the very great* beetle; Schol. ὑπερμεγέθη· compare Soph. Œd. Col. v. 312. (ed. Brunck.)

—— 'Αιτναίας ἐπὶ  
πώλου βεβῶσαν·

where the Schol. ἀντὶ τοῦ, μεγάλης· although Franklin translates that passage—

*On a Sicilian steed a woman comes.*

compare v. 126. πτηνὸς πορεύσει πῶλος.

<sup>d</sup> This word alludes to the supposed generation of the beetle (*κάνθαρος*), mentioned by the Scholiast, from the excrement of an ass, the food in which he most delights. See v. 4. where the first domestic enjoins the second to give the reptile a cake formed of ass-dung, μᾶζαν ἐξ ὀνίδων πεπλασμένην.

TRY. Where else than heavenwards to Jove?

S. 2. With what design?

TRY. To ask of him what 'tis  
He purposes to do with all the Greeks.

S. 2. How if he will not answer?

TRY. Then I'll have  
A writ against him, for that he betrays  
Greece to the Medes.

S. 2. Not while I live, by Bacchus.

TRY. There is no other way. [*mounts on his beetle.*]

### SCENE III.

[*Enter the daughters of TRYGÆUS.*]

S. 2. Alas! alas!

O damsels, secretly your sire hath fled\* 110

To heaven, and left you desolate—but oh,  
Ill-fated girls! your father supplicate.

CHI. O sire! O sire! can this report be true,  
Which to our house hath come, that leaving me  
You take your airy journey with the birds  
To the crows' region? is it truly so?  
Tell, if you love me, father.

TRY. So it seems,  
My girls—in truth, I'm griev'd on your account,  
When, calling me papa, you ask for bread,  
And there is not within a drop of silver. 120

But should I with good luck return again,  
Betimes I'll give you a big lump of cake,  
Besides a knuckle rap instead of meat.

CHI. And what expedient hast thou for this trip?  
No galley can be found to carry thee.

\* — ἀπολιπὼν ἀπέρχεται  
ἡμᾶς ἐρήμους.

This is Fl. Christianus' emendation for the common reading, ἡμᾶς: the apparent solecism contained in the adjective ἐρήμους as applied to the daughters, he parallels with Pindar's ἐρήμας αἰθέρος (Ol. 1. 10.)

TRY. A winged foal ; I shall not go by sea.

CHI. But what a thought, my dear papa, is thine,  
On harness'd beetle to the gods to drive !

TRY. In Æsop's apologues he has been found<sup>†</sup>  
The only winged thing that to the gods 130  
E'er made his way.

CHI. A tale incredible,  
O father, thou relat'st—that to the gods  
A beast so foully stinking e'er hath come.

TRY. From enmity to th' eagle once it came,  
With vengeful purpose to roll down her eggs.

CHI. Thou should'st have mounted a wing'd Pegasus,  
That to the gods thou might'st appear more tragic.

TRY. But, silly child, I should have needed then  
A double quantity of food—and now 140  
With the same aliments that feed myself,  
Him will I nourish too.

CHI. But should'st thou fall  
Into the briny deep ? what means has he,  
A winged animal, to draw thee thence ?

TRY. I have a rudder for the purpose fit,  
Which I will use—a beetle Naxos built<sup>‡</sup>  
Shall be our vessel.

CHI. And what harbour will  
Receive thee in thy flight ?

TRY. The beetle's port  
Is in Piræus.

CHI. See you tumble not

<sup>†</sup> The fable of the eagle and the beetle, which is referred to again in *the Wasps*, (v. 1446.) by Philocleon, but which the old Bdelycleon's impatience will not allow his son to finish, is marked σκῆ in the collection of Maximus Planudes (223, ed. F. de Furiâ, Lips. 1810.) It is not impossible that Aristophanes took his idea of the ascent of Trygæus on his beetle from this very fable, particularly that part of it where it is said—ὁ κάνθαρος δὲ κόπρον σφαῖραν ποιήσας, καὶ ἀναβὰς.

<sup>‡</sup> Ναξιουργῆς κάνθαρος. This was the name of a kind of vessel built in the isle of Naxos, and perhaps denominated from its peculiar shape, as the vessels of Cnidos ; Corcyra and Paros had their particular denominations. It appears also from v. 145. that one of the basins of the Piræus at Athens was called Cantharus, from a certain hero of that name, the other two being called Aphrodisium and Zea. This harbour Cantharus contained a dock, a temple of Venus, and five porticoes disposed in a circular form.

Thence downwards, and, when lame, become a theme<sup>b</sup>  
Of tragic story to Euripides. 150

TRY. I will take heed of this—but fare ye well;  
And you for whom I undertake these toils,  
Abstain from all discharges for three days,  
Since should he smell aught in his airy flight,  
He'll cast me headlong, and deceive my hopes.  
But on, my Pegasus, proceed with joy,  
Exciting with the golden-bitted reins  
A sound agreeable to thy glad ears.  
What doest thou? what doest thou? where bend  
Thy nostrils? to the filthy lanes? transport 160  
Thyself from earth with confidence—and then,  
Unfurling thy swift wing, with course direct,  
Pass onward to the halls of Jupiter.  
Keeping thy nose remov'd from excrement,  
And all ephemeral food.—Thou fellow, ho!  
Among the harlots of Pirææus  
Easing thyself! thou'lt ruin me outright;  
Wilt thou not dig it under ground, and lay  
A heap of earth upon't, and plant thereon  
Wild thyme, and scatter essence o'er the top? 170  
For should I suffer aught by falling hence,  
The city of the Chians will be fin'd<sup>i</sup>  
In fifty talents, to avenge my death,  
Occasion'd by thy fundamental crime.  
Ah me, how much I tremble, and no more  
Speak jestingly—O machinist, take heed<sup>k</sup>

<sup>b</sup> This is one of our poet's decisive allusions to Euripides, for having introduced on the stage so many lame heroes; whence he calls him *χωλοποῖον* in the *Frogs*, (v. 864.) Here he particularly glances at the Bellerophon of that tragic author (see the *Acharnians*, v. 402.)

<sup>i</sup> This line is a satirical reflection upon the loose manners of the people of Chios, as well as the calumnious disposition of the Athenians, who were in the constant habit of calling in question the conduct of other states, and inflicting fines upon them.

<sup>k</sup> The ancients made use of a certain machine in their theatres for the purpose of keeping an actor suspended over the stage, as in playing the part of a divinity, (Donnegan, ad verb. *κράδην*.) The huge beetle upon which Trygæus mounts into the clouds was a contrivance of this kind, the director of which he now addresses.



To me, for now some wind whirls round my navel.  
 And if you are not careful, I shall furnish  
 Provision to the beetle—but methinks  
 I'm near the gods, and view th' abode of Jove. 180  
 Who is the porter there? will you not open?

MER. Whence is it that a mortal odour strikes me?  
 O monarch Hercules, what plague is this?

TRY. 'Tis a horse beetle<sup>1</sup>.

MER. O thou wretch impure,  
 Without or fear or shame, all over foul,  
 How cam'st thou hither, thou surpassing foul one?  
 What is thy name? wilt thou not speak?

TRY. Most foul.

MER. What is thy race? declare to me.

TRY. Most foul.

MER. Thy father too, who's he?

TRY. Mine? most foul.

MER. Nay, by the earth, from death thou'lt not escape 190  
 Unless thou wilt confess to me thy name.

TRY. Trygæus, the Athmonian<sup>m</sup>, a vine-dresser,  
 Dexterous, no sycophant, nor fond of lawsuits.

MER. And wherefore com'st?

TRY. To bring this flesh to thee.

MER. How didst thou come, O thou most miserable?

TRY. Thou see'st, O glutton, that I am no more  
 The very foulest wretch I seemed to thee.  
 Go now, and summon Jove to me.

MER. Ho, Ho,  
 Thou art not likely to come near the gods,  
 For they departed yesterday from home. 200

TRY. Whither on earth?

MER. On earth?

TRY. But whither then?

<sup>1</sup> *ἵπποκάνθαρος*—an allusion to the word *ἵπποκένταυρος*, and no doubt another fling at Bellerophon, (see v. 146.)

<sup>m</sup> That is, of the burgh Athmonia, belonging to the tribe Cecropis or Attalis, for the Scholiast says it is not certain which. The account which he gives of his execrable parentage is, according to the same authority, parodied from the Sciron of Epicharmus.

MER. Far off—beneath the furthest cope of heav'n.

TRY. How comes it then thou'rt left here all alone?

MER. I guard the furniture they've left behind,  
Pipkins and cans and little wooden tables.

TRY. But for what purpose are the gods abroad?

MER. For anger towards the Greeks: therefore to War  
They've given the place once occupied by them,  
Permitting him to use you as he lists.

But they have to the furthest heights remov'd, 210

That they no longer may behold you fighting,  
Nor listen to your supplicating voice.

TRY. But wherefore deal they so with us? pray tell me.

MER. Because you chose to fight, when they full oft  
Made overtures for peace—and e'er so little  
Should the Laconians triumph<sup>n</sup>, they would say  
“Now, by the twin gods, Attica shall suffer.”  
But should th' Athenians fight with good success,  
And the Laconians come to treat of peace,  
Straight would your cry be—“we have been deceiv'd,  
By Pallas and by Jove—we cannot trust them— 221  
They will come back again if we have Pylos.”

TRY. Such is indeed the tenor of your speech.

MER. Wherefore I know not if in after time  
You'll e'er see Peace.

TRY. Why, whither is she fled?

MER. In a deep cavern War hath buried her.

TRY. In what?

MER. In this below; besides you see  
What heaps of stones he has thrown down upon her,  
That you may never get her back.

TRY. Tell me

What next he purposes to do with us? 230

MER. I know not, save that he last evening brought

<sup>n</sup> In this and the two following lines, the names *Λακωνικοὶ*, *Ἀττικῖοι*, and *Ἀττικωνικοὶ*, are mutually applied by the rival nations to each other in a contemptuous manner—*ὑποκοριστικῶς*, as the Scholiast says. From line 215, *and the Laconians come to treat of peace*, Palmer concludes that this drama appeared after the embassy from the Lacedæmonians, respecting the liberation of the captives from Sphacteria, had been so haughtily rejected by the Athenians, (see Thucyd. iv. 22.)

A mortar of surpassing magnitude.

TRY. And to what purpose will this mortar serve?

MER. He meditates to pound the cities in it.

But I will go—for, as I think, he is  
About to issue forth, since now within  
He thunders.

TRY. Wretched me! let me escape,  
For I have heard his warlike mortar's sound.

#### SCENE IV.

*Enter WAR, bearing a huge mortar.*

WAR. O mortals, mortals, much-enduring mortals!  
How very soon will your jaws ache with pain! 240

TRY. Apollo, king! the mortar—what a size!  
How terrible the very sight of War!  
Is this he whom we fly? the dire, the fierce,  
With legs outstretch'd°?

WAR. Thrice wretched Prasiæ!  
Five times and ten, how will you this day perish!

TRY. My friends, this matter's no concern of ours.  
For 'tis a plague on the Laconian land.

WAR. O Megara, how wilt thou straight be bruised,  
And altogether pounded as a salad.

TRY. O wonderful! what sharp and mighty tears 250  
Among the Megarensians hath he cast!

WAR. O Sicily, how hast thou perished too!  
She will be ruin'd like a wretched city.  
Let me pour in some Attic honey too.

\* The expression here is remarkably elliptical—ὁ κατὰ τοῖν σκελοῖν· *supplendum videtur*, ἰστῶς, βεβηκῶς, *vel simile quid*—Brunck, *stans divaricatis cruribus*. Prasiæ, whose fate is here so pathetically lamented by the dæmon of war, was a town on the coast of Laconia which the Athenians captured and destroyed. Uttering this exclamation he throws leeks (τὸ πράσον) into his tremendous mortar, in order to denote allegorically the pounding of that unhappy city: as he afterwards throws in garlic, calling it Megara, that territory being very fruitful in the production of that herb, as appears also from the *Acharnians* (vv. 524. 1064.), and moistens the mixture with *Attic honey* (v. 250.), which from 'Trygæus' answer appears to have been a very dear article—πολυτίμητον, as the Scholiast expresses it.

TRY. Hollo, I charge you, other honey use ;  
This costs four oboli—and spare the Attic.

WAR. Boy, boy, thou Tumult, here !

*Enter TUMULT.*

TUM. Why call'st thou me ?

WAR. Long shalt thou weep—standest thou unemploy'd ?  
Here is a fist for thee.

TUM. Oh wretched me,  
How sharp it is ! Oh master, have you put 260  
Garlick into your fist ?

WAR. Wilt thou not run  
And bring a pestle ?

TUM. But, good sir, we've none.  
For only yesterday we came to lodge here.

WAR. Run then, and fetch one quickly from th' Athenians.

TUM. I will, by Jove—if not, I shall lament it.

TRY. Come, O ye wretched men, what shall we do ?  
You see how great the danger we are in ;  
For should he come and bring the pestle with him,  
With that he'll vex the cities at his ease.  
But may he perish, Bacchus, and not come. 270

WAR [to TUM.] Ho you !

TUM. What is 't ?

WAR. Have you not brought it ?

TUM. No.

For from th' Athenians is this pestle gone,  
The leather-seller who confounded Greece.

TRY. In good time for the city's need he's gone,  
O sacred queen Minerva, ere for us  
The salad he had mingled.

WAR. Wilt not then  
From Lacedæmon quickly fetch another ?

TUM. I am about it, master.

WAR. Come quickly then.

TRY. [to the spectators.] O friends, what will our fate be ?  
Now the strife

Is great—should any of you be by chance 280  
 In Samothracian rites initiated,  
 'Twould be a fitting subject for your prayer,  
 That he who fetches it may break his legs.

**TUM.** O wretched me, alas ! and yet alas !

**WAR.** What? bring you nothing still?

**TUM.** Nought—for their pestle<sup>p</sup>  
 The men of Lacedæmon too have lost.

**WAR.** How say'st, O wretch ?

**TUM.** They've lent it out elsewhere  
 Unto the Thracian folk, and so 'tis lost.

**TRY.** Well done, well done, twin sons of Jupiter !  
 Mayhap 'twill be all well—take heart my friends. 290

**WAR** [*to TUMULT.*] Bear hence away again these utensils,  
 And I will go within and make a pestle.

[*Exeunt WAR and TUMULT.*]

**TRY.** Now may the song of Datis be repeated,  
 Who in his height of noon-day dalliance cried:  
 "How am I pleas'd, delighted, and rejoiced !  
 Now is the happy time for us, O Greeks,  
 When freed from legal troubles and from war,  
 Fair Peace, belov'd by all, we may drag forth,  
 Ere yet another pestle hinder us.  
 But, Oh ye merchants, smiths, and husbandmen, 300  
 Artificers, and sojourners, and guests,  
 And islanders, come here, ye people all,  
 Quick, seize your reaping-hooks and bars and ropes ;  
 For now we may snatch the good genius' cup<sup>q</sup>.

<sup>p</sup> Aristophanes here alludes to the death of Brasidas, the Spartan general, who together with Cleon, perished in the battle of Amphipolis, in the third year of the lxxxix. Olympiad, and tenth of the war ; by *another pestle* (v. 295.) he doubtless refers to Alcibiades, who entered Peloponnesus with an armed force in the thirteenth year of the war, in the beginning of spring.

<sup>q</sup> This line, according to the Scholiast, alludes to the custom of the Greeks, who in the beginning of their feasts offered a libation to *Good Fortune*, and at the conclusion to *Jove the Preserver*.

## ACT II. SCENE I.

- CHO. Let each good wisher of the public weal  
 With ready haste come hither—now, if ever,  
 Greeks of all nations come and lend your aid,  
 Freed from the ranks and from blood-spilling woes;  
 For this day shines in hate of Lamachus<sup>r</sup>.  
 Then engineer-like tell us what to do, 310  
 For we cannot, methinks, this day refuse  
 With bolts and engines to drag up to light  
 The greatest of all deities, and her  
 Who with excess of fondness guards our vines.
- TRY. [*to the CHORUS.*] Be silent, will you, lest your rapturous  
 shouts  
 Within be heard, and re-illumine war.
- CHO. But we rejoice in having heard this edict—  
 'Twas not to come provision'd for three days<sup>s</sup>.
- TRY. Beware of that infernal Cerberus<sup>t</sup>;  
 Lest roaring in his fury, as when here, 320  
 He hinder us from dragging out the goddess.
- CHO. Now is there no one who shall snatch her from me,  
 If once she fall into my hands.
- TRY. Oh! Oh!  
 You will destroy me, friends, unless you cease  
 This clamour—for he will rush out, and here  
 Confound all with his feet.

<sup>r</sup> Lamachus, the Athenian general, was extremely well skilled in the art of war, and in v. 472, under the name of ὁ χαλκεὺς, is said to be the hindrance to his countrymen returning to a state of peace; hence he is justly an object of aversion to the chorus of pacific husbandmen.

<sup>s</sup> It was customary in the time of war, when any sudden expedition was undertaken, to proclaim by edict how many days' provisions (usually three) the soldiers were to take with them; see the Acharnians, v. 197: μὴ' πιτηρεῖν σίτι' ἡμερῶν τριῶν.

<sup>t</sup> ἐύλαβεῖσθε νῦν ἐκεῖνον τὸν κάτωθεν Κέρβερον. That is, Cleon, who was dead before this comedy appeared (see v. 282, and note); so in the Lysistrata (v. 1215). The ancients, as may be observed in a house excavated at Pompeii, were accustomed to work the figure of a dog in mosaic on the pavement of the vestibule, with this monitory sentence, "*cave canem.*"

CHO. Let him disturb,  
Mingle, and trample all—for not to-day  
Can we restrain our joy.

TRY. What ails you, friends?  
What is the matter? do not, by the gods,  
Ruin with rioting this glorious deed. 330

CHO. I wish not to cut capers—but for joy  
My legs, without my stirring them, will dance.

TRY. No more at present; cease your dancing, cease.

CHO. Behold, I've ceas'd.

TRY. Thou say'st, but ceasest not.

CHO. Allow me but this caper and no more.

TRY. This and no other shall you dance beside.

CHO. We would not dance, if we could help, at all.

TRY. But see, you've not ceas'd yet.

CHO. By Jupiter,  
We'll throw this right leg upward, and have done.

TRY. This then I grant, but trouble me no more. 340

CHO. Nay, but the left I cannot help but toss,  
For I exult and laugh in wanton joy  
To 'scape the spear, more than to doff old age.

TRY. Restrain your joy, ye don't know yet for sure:

As soon as we have caught her, then rejoice

And laugh and shout, for then you may

Remain at home or sail away;

Or your alternate vigils keep,

In meetings, dalliance, or in sleep;

Or feast like Sybarites, who troll 350

The liquor from the wassail bowl,

Shouting huzzah! with all your soul.

CHO. Would it might e'er be mine to see this day!

For many troubles I've endur'd, and beds

Strew'd on the earth, which once were Phormio's lot<sup>u</sup>.

<sup>u</sup> Alluding to the hard bed of this renowned general in battle, who twice conquered the Lacedæmonians in naval fight; see the Knights, v. 558. The original word, *στράβας*, Florens Christianus parallels with v. 9. of the Rhesus, a play which Beck in his *Diatrise Critica*, has, I think, sufficiently proved to be falsely ascribed to Euripides,

Nor ever shall you find in me again  
 A judge severe and harsh, in manners rude  
 As heretofore, but mild and gentler far,  
 You may behold me when from trouble freed.  
 Long time enough, in sooth, have we been vexed 360  
 And harassed—wandering, with spear and shield  
 Equipp'd, now to, now fro, Lycæum—but come,  
 Declare wherein we most may pleasure thee ;  
 Since some kind fortune brings thee for our guide.  
**TRY.** Let me look down, whither to draw the stones.  
**MER.** O daring wretch, what thinkest thou to do ?  
**TRY.** Nought wicked, but the same as Cillico\*.  
**MER.** Thou di'st, ill-fated one.  
**TRY.** If't be my lot ;  
 For, Hermes, well I know thou'lt favour me'.  
**MER.** Thou'rt lost, entirely lost.  
**TRY.** The day ?  
**MER.** Forthwith. 370  
**TRY.** But I've bought nothing yet, nor meal nor cheese,  
 As I were going to die.  
**MER.** Thou'rt pounded now.

λεῖπε χαμέυνας φυλλοστρώτους,  
 "Εκτορ.

Phormio was also celebrated as a good general by Strattis, Eupolis, and Cratinus.

\* According to the Scholiast it was he who betrayed the island of Miletus to the citizens of Priene, and when asked by some what he was about to do, his answer was, "nothing ill," or all that is good, which afterwards passed into a proverb ; or, as Theophrastus says in the thirteenth book of his history, he betrayed to the Samians Theagenes, a citizen of the island. This circumstance is quoted by the Greek commentator, who relates the story very much at large, and as usual with numerous variations ; he also cites Leander, in the second book of his Milesian history. The Scholiast also refers to a line of Callimachus, thus correctly given by Bentley (Frag. ccxxvii.)—

Μὴ σύγε, Θειαγένης, κόψαις χέρα Καλλιφώντος.

Alluding to the story of Theagenes having cut off one of the hands of Cillico or Calliphon, and asked whether with that he would betray the city, which he appears to have done by opening the gates to the enemy.

' That is, since thou art president of the lots, hence surnamed ἐμπολαῖος and κερδῶος, a jest upon Mercury, in allusion to the custom of the Athenians to put to death by ballot one of their condemned criminals every day. This speech of Trygæus is rather obscure ; the French translator renders it, "comme vous presidez au sort, j'ose espérer que vous me serez favorable."



TRY. Then how, when I receive so great delight,  
Do I not feel it?

MER. Know'st thou then that Jove  
Hath threaten'd death to him who shall be found  
Digging her up again?

TRY. And must I then  
Perish of absolute necessity?

MER. Be sure thou must.

TRY. Now to procure a pig  
Lend me three drachmæ—for before my death  
'Tis right that I should be initiated. 380

MER. O thundering Jupiter!

TRY. Nay, by the gods,  
Denounce me not, I do entreat thee, Lord!

MER. I cannot hold my peace.

TRY. Nay, by the flesh,  
I've brought and offered thee so readily.

MER. But I, O wretch, by Jove shall be destroy'd,  
Unless I shout and do denounce thy crimes.

TRY. Denounce me not, I beg thee, Mercury.

[to the CHORUS.] Tell me what ails ye, friends? why thus  
amazed?

Ye wretches, be not silent—else he will  
Denounce me.

CHO. Do not, Oh lord Mercury; 390  
Pray do not, do not, if thou hast been pleas'd<sup>a</sup>  
To eat the porket that I offer'd thee,  
Nor in the present matter hold it cheap.

TRY. Hear'st not how they cajole thee, royal sir?

CHO. Turn not away from us poor suppliants,  
So that we may not take her—but be kind,  
O thou of gods most liberal and humane,

<sup>a</sup> In illustration of this line Bergler refers to Herodotus (Clio, i. 87.), where Croesus adjures Apollo to extricate him from the present evil,

εἴ τι οἱ κεχαρισμένον ἐξ αὐτοῦ ἐδωρήθη·

and the Scholiast to the prayer of Chryses to Apollo (Il. A'. 39.),

——— εἰ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρξῃα.

If thou dost hate Pisander's crest and brows<sup>a</sup>:  
 So will we ever honour thee, O lord,  
 With sacred offerings and earnest pray'r; 400  
 Come, I entreat, have pity on their cry,  
 Since more than heretofore they honour thee.  
 MER. For they are now more thievish than of yore<sup>b</sup>.  
 TRY. I'll tell thee too a dire and mighty deed,  
 Which against all the gods is meditated.  
 MER. Come, tell it then—haply thou may'st prevail.  
 TRY. 'Tis that Selene and the crafty Sun<sup>c</sup>  
 Have in a plot against you long engaged,  
 Betraying Greece to the barbarians.  
 MER. But wherefore do they this?  
 TRY. Because, by Jove, 410  
 We sacrifice to you, whereas to them  
 Barbarian nations immolate—and thus  
 They would, perchance, that you might perish all,  
 And they receive the offerings of the gods.  
 MER. For this long since have they cut short our days,  
 Narrowing by stealth their chariots' circling course.  
 TRY. 'Tis true, by Jove—then, good friend Mercury,  
 Assist us readily, and draw her up  
 In concert with us—Then we'll celebrate  
 The great Panathenaic festivals<sup>d</sup>, 420

<sup>a</sup> This, says the Scholiast, is spoken ironically; for Pisander was rallied by many as a coward—he used the triple crest and very conspicuous arms, in order to have the appearance of courage.

<sup>b</sup> Aristophanes here draws a plain but not very favourable picture of the manners of his countrymen, who delighted in rapine and theft, and therefore venerated the god of thieves with peculiar honour.

<sup>c</sup> The sun and moon are the chief objects of barbarian veneration: on this account they spared Delos and Ephesus when they devastated Greece. Aristophanes here insinuates that the barbarous nations flourished in proportion as the intestine divisions of the Greeks increased. The crafty sun designates the eclipses, etc. which took place during the Peloponnesian war—

Defectus Solis varios Lunæque labores,  
 which are particularly noticed by Thucydides, the former in book i. c. 23; ii. 28; iv. 52; and a remarkable eclipse of the latter, which terrified Nicias so much, in the nineteenth year of the war, in book vii. c. 50. on which latter passage see Dr. Smith's note.

<sup>d</sup> Trygæus here engages that the feasts of the other gods, as the Panathenaic

And all the other worship of the gods,  
 The Dipoléan and Adonic rites,  
 To thy exclusive honour, Mercury ;  
 And all the other cities freed from woe,  
 Will offer sacrifice in every place  
 To evil-warding Hermes—and besides,  
 Thou shalt have many other blessings : first  
 I give this cup to thee, that thou may'st have it  
 For thy libations.

**MER.** O how full of pity  
 Am I, entreated—by the golden goblets! 430  
 Henceforth it is your work, O friends—but come  
 And with your hooks as quick as possible  
 Draw out the stones.

**CHO.** This will we do, but thou,  
 O wisest of divinities, stand by,  
 And tell us, like a skilful architect,  
 What we must do ; for then thou shalt perceive  
 That we have been no lazy labourers.

**TRY.** Come thou and quickly bear the cup, that we,  
 When to the gods we have address'd our prayers,  
 May with good auspices begin our work. 440

**MER.** Now the libation, the libation's made,  
 Speak, speak propitious words.

**TRY.** In our libation  
 We pray that to the Greeks this present day  
 May prove the fountain of fair happiness,  
 And whoso readily shall seize the ropes,  
 May this man never wear the shield.

**CHO.** By Jove,  
 Be it my lot in peace to spend my life,  
 And with my mistress stir the amorous flame.

**TRY.** Let him who wishes still that war should be,  
 Never again, O sovereign Bacchus, cease 450  
 To draw the spear-heads from their crooked rests.

**CHO.** And if, desirous to arrange the ranks,

*Festival of Minerva, the Diipolia in honour of Jupiter Πολιοῦχος, or the guardian of cities, and the Adonia, sacred to Venus and Adonis, should be all transferred to Mercury.*

A man should envy thy return to light,  
O venerable Peace; may he in war  
Endure the same woes as Cleonymus.

TRY. And if some manufacturer of pikes,  
Or a shield-hawker\*, that he may improve  
His trade, be eager for the fight, may he,  
By robbers seiz'd, on naught but barley feed.

CHO. And whosoe'er, desirous to command, 460  
Will not assist us, or what slave prepares  
To join the adversaries' ranks, may he  
Be whirl'd upon the wheel and castigated,  
While ours be blessings; Io, Io, Pæan!

TRY. Hence with your Pæan, only Io shout'!

CHO. Well then, I shout but Io—

TRY. To the praise  
Of Mercury, Hours, Graces, Venus, Love.

CHO. But not to Mars?

TRY. No.

CHO. Not to Enyalius†?

TRY. No.

CHO. Labour all, and drag it up with ropes.

MER. Huzzah!

CHO. Huzzah again.

\* κ' εἰ τις δορυξοῦς ἢ κάπηλος ἀσπίδων. The common reading is δορυξός, the vocative of which, δορυξέ, occurs in v. 1227; but this word, according to the author of the Etymol. Mag., is not in use among the Greeks, except in the syncopated form of δορύξοος; the word κάπηλος (Latin, *caupo*), properly signifies a vintner, or one who deals in victuals, a low tavern-keeper—hence, a retailer of small wares in general, any one who sells by retail. (For a full explanation of this term see Bentley's Sermon (x.) on Popery, p. 338—340. ed. 6th.)

† ἀφελε τὸ παίειν a play upon Παιάν, which, from its similarity in sound to παίων (from παίειν, to strike), Trygæus considers a word of evil omen. Elmsley (ad Ach. 1173.) proposes to read ἡ παιών instead of παιάν, as the more comic form.

‡ According to ancient mythology Enyalius was the son of Mars and Enyo or Bellona, or of Saturn and Rhea, although these deities are sometimes confounded; Sophocles (Ajax, 179.) appears to make a distinction between them when he says,

ἡ χαλκοθώραξ, ἡ τιν' Εὐνάλιος μομφάν ἔχων

on which passage the Scholiast says that Mars is distinguished from Enyalius, who was merely a coadjutor to the greater deity, although Brunck derides this notion and reads ἦν τιν' for ἡ τιν' and compares Eurip. (Hippol. v. 141.)

**MER.** Huzzah ! huzzah ! 470

**TRY.** The men don't pull alike—will you not give  
A helping hand here ? How you pant and swell !  
Bœotians, ye shall rue it.

**MER.** Hurrah !

**TRY.** Hurrah !

**CHO.** [*to TRY. and MER.*] Pull ye likewise together.

**TRY.** Don't I pull,

Suspended to the cord, and cast myself  
Into the work with all my might and main ?

**MER.** Then wherefore is it that the business speeds not ?

**CHO.** O Lamachus, by sitting idly here  
Thou art injurious—of thy gorgon's head  
We have no need, O man.

**MER.** Nor have these Argives 480

Pull'd of old time, but laugh'd at the distress'd—  
And this when they on both sides had been paid.

**TRY.** But the Laconians, friend, drag manfully.

**MER.** Knowest thou how they pull ? they only strive  
Who ply their trade with implements of wood,  
But the brass-forg<sup>r</sup> will not suffer them<sup>b</sup>.

**CHO.** Nor are the Megarensians unemploy'd,  
But drag, like whelps, with a most ravenous grin,  
Thro' famine perishing, by Jupiter.

**TRY.** Friends, we do nothing—but with one accord 490  
It is the part of all again to help.

**MER.** [*as if straining.*] Come on.

**TRY.** Again !

**MER.** Come on.

<sup>b</sup> Since their profit was drawn from making fetters for the legs of the prisoners, they were desirous to continue the war. By ὁ χαλκεύς, Fl. Christianus imagines Cleon to be meant ; but this cannot be right, as Cleon was dead before the production of this comedy : by the words ὅσοι γ' αὐτῶν are doubtless to be understood, with Dindorf, the makers of wooden instruments of labour, such as ploughs, spades, rakes, etc. (τοὺς ξυλουργοὺς), whose interest is concerned in the maintenance of peace. The following lines, which the Scholiast ascribes to Trygæus, contain a sarcastic reflection upon the miserable state of famine to which the Megareans were reduced by the Athenians, who had fortified their harbour Nicæa, and, by the decree of Pericles, interdicted them from all traffic in their markets and ports (see Thucyd. i. 67.)

TRY. Once more, by Jove!

CHO. Indeed we move but little.

TRY. Is't not strange  
That some should strain, while others pull adverse?  
O Argives, ye shall surely pay for this.

MER. Come on now, once again.

TRY. Courage, again!

CHO. How evil-minded some among us are!

TRY. Ye then who long for peace, pull manfully.

CHO. But there are some who will not let us move.

TRY. Be off, Megareans, will ye, to the dogs? 500

For you are hated by the mindful goddess;

Since ye with garlic first anointed her;

And you, Athenians, I command to cease,

Adhering to the part whence now you draw,

For you do nothing else but litigate!

But if you greatly wish to drag her out,

Toward the sea for a short space retreat.

CHO. Come, friends, we husbandmen will do't alone.

MER. Much better now, O men, your work proceeds.

CHO. The work proceeds, he says—yet every one 510

Pull stoutly too.

TRY. The husbandmen, and none

Besides, can execute this dragging labour.

CHO. Come now, come all; she's almost out at last;

Let's not give in, but strive more manfully:

That's it, 'tis done at last, hurrah, hurrah.

Hurrah, hurrah; again, hurrah, hurrah.

### ACT III. SCENE I.

*Enter PEACE, AUTUMN, SPECTACLE.*

TRY. O sacred giver of the vine, what word  
Shall I address to thee? what salutation  
Commensurate with thy ten thousand casks,  
Can I approach thee with? I've none at home. 520  
Opora, hail! and thou, Theoria, hail!  
How beautiful thy face, Theoria!

How sweet thy respiration from the heart !  
As redolent of armistice and myrrh.

MER. Bears this a semblance to the warlike knapsack ?

CHO. I hate the enemy's most odious basket,  
For his mouth smells of a sharp onion belch ;  
But her's of autumn, revels Dionysian,  
Pipes, tragic poets, Sophocléan strains,  
Thrushes, and light odes of Euripides. 530

TRY. Truly thou shalt lament thine accusations  
Against her falsely brought—for she delights not  
In him who makes forensic dissertations.

CHO. Ivy, wine-strainer, bleating sheep, the bosom  
Of women running to the field in haste,  
A drunken female slave, with jug revers'd,  
And many other blessings.

MER. Come now, see  
How cities reconcil'd communion hold  
Together, and in willing concord laugh ;  
And this however desperately maul'd, 540  
And all of them with cupping-glasses fix'd<sup>1</sup>.

TRY. Regard the faces of all present here,  
That you may know their several crafts.

MER. Ah wretched !  
See you not yonder crest-artificer  
Tearing himself, while the spade-maker now  
Flouts that sword-worker there ?

TRY. And see you not  
How the scythe-maker with malicious joy  
Points at the armourer as infamous ?

MER. Come now, and bid the rustics all depart.

TRY. Hear, people ; let the husbandmen depart, 550  
Bearing their implements, with all despatch  
Into the field, without spear, sword, or lance,  
Since all things here are full of ancient peace,  
Each to his rustic work a pæan singing.

<sup>1</sup> ἀπαξάπασαι καὶ κυάθους προσκειμέναι. The cupping-glasses were used for the purpose of reducing the livid tumours under the eyes produced by the continued warfare.

CHO. O day, by just and labouring men desir'd!  
 With joy beholding thee I'd greet the vines  
 And fig-trees that I planted in my youth:  
 Our mind long since was eager to salute thee.

TRY. Now then, my friends, we first will supplicate  
 The goddess who hath ta'en away from us 560  
 Our crests and gorgons<sup>k</sup>; then with hasty step  
 Remove we to our country homes, but first  
 Let's buy ourselves some delicate salt-fish.

MER. Neptune, how beautiful their rank appears,  
 How dense and well compact! as 'twere a cake,  
 Or banquet fully spread.

TRY. By Jupiter,  
 How brilliantly the mattock is prepar'd,  
 And three-prong'd forks that glitter in the sun!  
 How well the interval between the rows  
 By them would have been till'd; how I do long 570  
 Myself to come into my field, at length  
 To fork once more my little plot of ground!  
 But, friends, in memory of our ancient diet  
 She once supplied us with, fig-cakes and figs,  
 Myrtles, and sweet new wine, and violet-beds,  
 Beside the well, and olives which we loved—  
 Grateful for these things, now salute the goddess.

CHO. Hail, hail, O thou most dear! how joyfully  
 We welcome thy return! for we're o'ercome 580  
 By our regret of thee, and fond desire  
 That to the field thou bend thy steps again;  
 For thou hast been our greatest gain, and end  
 Of all our wishes, whosoe'er have spent  
 Our life in rustic labours—thou alone  
 Hast aided us; for often we've enjoyed  
 Things sweet and dearly loved and free from cost,

<sup>k</sup> The whole apparatus of war may be here understood, although Aristophanes probably means nothing more than the terrific image on the shield, denoting perhaps at the same time Lamachus, whom in the Acharnians (v. 548.) he styles γοργολόφον. In v. 557. the word γοργόν occurs as an adjective, to express the alacrity and quickness with which the crowd of rustics move. Florens Christianus however thinks it probable that instead of καὶ γοργόν we should read γεωργῶν.



Under thine auspices, for thou hast been  
 The food and safeguard of us husbandmen :  
 How will the vines, and tender figs, and plants  
 Of whatsoever kind, with joyous laugh 590  
 Receive thee !—but where has she this long time  
 Been absent from us ? tell me this, of gods  
 Thou most benevolent [*to MERCURY.*]

MER. Most sapient rustics<sup>1</sup> !  
 Give ear unto my words, if you would learn  
 What way she perished—Phidias began  
 With his untoward luck—then Pericles  
 Afraid lest in his fortune he should share,  
 Dreading your natures and determined habits,  
 Ere meeting with some dire misfortune, set  
 The city in a flame—having thrown in 600  
 The tiny spark of the Megarean vote,  
 He raised so great a war, that all the Greeks  
 Wept from the smoke, both here and ev'rywhere.  
 Straight, having heard, the vine gave forth a sound,  
 And jar 'gainst jar in noisy rage was struck,  
 While none appeas'd it, and she disappear'd.

TRY. This, by Apollo, I ne'er heard from any,  
 Nor knew the attachment Phidias bore to her.

CHO. Nor I, save now—her beauty doubtless rose  
 From his alliance— many things escape us. 610

MER. Then, when the towns which you commanded, knew  
 Your savage, snarling manners to each other,  
 Against you they contriv'd all stratagems,  
 Fearing the tributes ; and by gifts persuaded  
 The greatest men of the Laconian state,  
 Who, greedy of base gain, and apt to cheat

<sup>1</sup> Mercury, at the request of the chorus of Athmonensian husbandmen, here begins his narration of the causes which led to the Peloponnesian war, which he traces to the banishment of Phidias to Elis, in consequence of the suspicion which he had incurred of stealing gold from the scales of the serpent when employed by Pericles to make the ivory image of Minerva. It was by undergoing this sentence of banishment that he is here said *πράξει κακῶς* and Pericles, dreading to be called to render an account of the expenses of his administration, diverted the minds of the people from that subject by implicating them in a contest with the Megareans.

Strangers beneath a hospitable guise,  
 Have cast her shamefully away, and seiz'd  
 Occasion for the war; and then their gains  
 Were ruin to the agriculturists. 620

For hence the gallies, in requital sent,  
 Devour'd the figs of men not blameworthy.

TRY. With justice too, since they my crow-black tree,  
 Planted by me, and nurtur'd, have cut down.

CHO. By Jove, O wretch, 'tis just; since with a stone  
 They have destroy'd my beehive-shap'd corn-measure,  
 Containing six medimns.

MER. And then when came  
 The rustic crowd together from the fields,  
 They saw themselves in the same manner sold;  
 But being without grapes, and loving figs, 630  
 They look'd towards their orators—and they,  
 Well knowing them poor, sick, and wanting bread,  
 Expell'd this goddess with their doubtful cries,  
 Though having oft appear'd out of the love  
 She bore this country—While of their allies  
 They shook off the substantial and the rich,  
 Alleging—"this man favours Brasidas;"  
 And then you worried him like little dogs,  
 For the state, pale and in continual fear,  
 With eager joy devour'd the aliments 640  
 Which any calumnies might cast to her;  
 And strangers, when they saw these wounds inflicted,  
 Stopp'd up with gold their mouths who acted thus,  
 So as to make them wealthy. Greece, meanwhile,  
 Without your privity was desolated—  
 And 'twas a tanner who effected this—

TRY. Cease, cease, O sovereign Hermes, tell it not;  
 But suffer this man to remain below,  
 Where now he is, since he's not ours, but thine<sup>m</sup>.  
 For by whatever roguish name, 650  
 When living, he was known to fame;

<sup>m</sup> Addressed to Mercury under his character of νεκροπομπός—that is, conveyer of the dead; for Cleon was now departed (Bergler.)

A prating sycophant, whose trade  
 Confusion and disturbance made ;  
 Henceforth these accusations all  
 On your own denizens will fall.

But tell me whence, O goddess, is this silence.

[To PEACE, a mute personage.]

MER. She cannot speak, at least to the spectators,  
 Since she against them entertains much anger  
 For what she has endur'd.

TRY. Yet let her speak  
 To you, if but a little.

MER. Tell me, dearest, 660  
 What is your mind towards them—come, O thou  
 Who of all women most detest'st the buckler—  
 Be't so—I hear—complainest thou of this ?  
 I comprehend—hear what she blames you for.  
 She says, that after the affairs in Pylos,  
 Although she came, and to the city brought  
 A chest that teem'd with treaties, thrice was she  
 By suffrage disannull'd in the assembly.

TRY. Therein we err'd : but pity us, for then  
 Our mind was all on shields<sup>a</sup>.

MER. Come now, give ear 670  
 To what she just demanded of me—who  
 Is here most ill-dispos'd to her, and who  
 Is friendly, and desires that wars should cease ?

TRY. Cleonymus was best dispos'd by far.

MER. And what appears Cleonymus in battle ?

TRY. Bravest of soul<sup>o</sup>, save that he was not sprung

<sup>a</sup> That is, either engaged in contemplating the miseries of war, for which shields are put synecdochically ; or, as Bergler interprets the line, we were then obliged to obey the commands of Cleon, the dealer in hides, the common material of the ancient shields. Cleon was succeeded by Cleonymus, whose nature, as well as name, was similar to his own : *κονηρόν προστάτην*, a wicked governor, as our poet calls him (v. 667.) ; on which passage I wish to refer the reader to Fl. Christianus' excellent annotation. Cleonymus was the last Athenian banished by the sentence of ostracism, which was thought to be dishonoured when put in force against so unworthy a subject.

<sup>o</sup> This can only be applied ironically to Cleonymus, whom he himself calls *τὸν πρίφασπιν* (n. 352.) from having cast away his shield in battle, in allusion to which he is here called by Aristophanes *ἀποβολιμαῖος τῶν ἔπλων*.

From him whom he declares to be his sire,  
 For should he ever to the fight come forth  
 Immediately he cast away his arms.

MER. Hear yet again what she just ask'd of me. 680  
 Who rules in the tribunal of the Pnyx?

TRY. Hyperbolus possesses now this country.  
 [to PEACE.] What art thou doing? whither movest thou  
 Thy head about?

MER. She shows her great aversion  
 And indignation at the people's choice,  
 For choosing such a wicked governor.

TRY. But we no longer will make use of him.  
 'Twas only that the mob, wanting a chief,  
 And being naked, was desirous then  
 To gird itself with him as president. 690

MER. She asks then how will this assist the state?

TRY. We shall be more enlighten'd counsellors.

MER. How so?

TRY. Because he manufactures lamps,  
 And until now we grop'd our way in darkness;  
 But now we shall deliberate by lamp-light.

MER. Ah, ah, what questions she hath order'd me  
 To ask of you!

TRY. What were they?

MER. Very many;  
 And those old fables which she once left off.  
 First she enquir'd of Sophocles' condition.

TRY. He prospers, but has suffer'd strangely.

MER. How? 700

TRY. From Sophocles is sprung Simonides<sup>p</sup>.

MER. Simonides! how's that?

<sup>p</sup> Aristophanes here, by the mouth of Trygæus, reflects severely on the venality of these two celebrated iambic poets, who in that respect were of such kindred dispositions, that one is said to have sprung from the other; hence Pindar calls Simonides, φιλοκερδῆ (Isthm. ii. 9.) *Upon a straw raft he may sail*, is part of a proverbial sentence in use among the Greeks—

θεοῦ θέλοντος καὶ ἐπὶ ῥιπὸς πλείοι.

and our poet makes even this descriptive of the venal disposition of Simonides, by saying κέρδους ἕκατι instead of θεοῦ θέλοντος.

TRY. Because he is  
Grown old and rotten—for the sake of gain  
Upon a straw raft he may sail.

MER. But what—  
Still lives the wise Cratinus?

TRY. He expired  
When the Laconians their incursion made.

MER. What happen'd to him?

TRY. Ask you what? a faintness  
Of mind, that could not bear to see his cask  
Teeming with wine all smash'd—how many woes,  
Think'st thou, like these have happen'd to the state?  
Wherefore, my mistress, we'll ne'er part with thee. 711

MER. Now go, and on these terms Opora take  
To wife; and, dwelling with her in the fields,  
Get for thyself a crop of clustering grapes.

TRY. O dearest maid, come hither and embrace me!  
Think'st thou, O master Mercury, that I,  
After so long an interval of rest,  
Shall harm myself by dallying with Opora?

MER. Not if at least you drink mix'd pennyroyal.  
But having in all haste seiz'd this Theoria, 720  
Bring to the council where of late she sat.

TRY. O thou assembly, in Theoria blest,  
How much juice wilt thou in three days absorb<sup>9</sup>,  
And how much well-bak'd tripe and flesh devour?  
But, O dear Mercury, farewell!

MER. And thou,  
O man, go joyful, and remember me.

TRY. O beetle, homeward, homeward let us fly.

MER. He is not here, O friend.

TRY. Then whither gone?

MER. Following Jove's car he bears the thunderbolts.

TRY. Then from what quarter will the wretch be fed? 730

MER. He'll eat th' ambrosial food of Ganymede<sup>r</sup>.

<sup>9</sup> ὅσον ροφήσεις ζωμὸν ἡμερῶν τριῶν; alluding to the sacrifices which were offered during the three days' supplication decreed by the council.—Brunck, after the Scholiast.

<sup>r</sup> (See v. 11.) For Ganymede was the only mortal in the assembly of the gods.

TRY. How then shall I come down?

MER.

Courage!—quite well,

Here by the goddess' self.

TRY.

Hither, O daughters,

Follow me in all haste, since very many

Await your coming with erect desire.

[*Exit.*

#### INTERLUDE.

CHO. Go then, and joy be with you—we, meanwhile,

To our attendants give the charge to guard

This furniture<sup>s</sup>, since many thieves are wont

About the scenes to lurk, as criminals.

But guard these manfully—while we declare

740

To the spectators all our reasoning mind.

Should any comic poet praise himself

In his digressive anapæsts, recited

To the spectators, let the lictors strike him;

But if 'tis just to honour any one

Who of all men is the best comic writer

And most illustrious, I declare our master

Worthy of great renown—for first of all

He made his rivals in the drama cease

From turning beggars' rags to ridicule,

750

And waging war 'gainst vermin—he, too, first

Drove off with shame those baking Hercules<sup>t</sup>,

<sup>s</sup> Alluding to the reaping-hooks, ropes, etc. mentioned before by Trygæus, in v. 299, required to drag Peace from her place of concealment—it was necessary for the chorus to be free from all such incumbrances, that they might be the more expeditious in the dance.

<sup>t</sup> Aristophanes here, according to the Scholiast, reflects severely either on Euripides or Cratinus, for both these poets introduced into their plays a fasting Hercules, Bacchus as a slave, and Jupiter as an adulterer; in ridicule of whom our poet represents the great Alcides roasting flesh to the astonishment of Neptune, (*Birds*, 1688, see also 1605.) The epithet applied by the Scholiast to Hercules (*γαστρίμαργον*), is the same used by Pindar (*Ol.* i. 82.), when he deprecates the impiety of taxing any of the heavenly train with being gluttonous—

*ἔμοι δ' ἄπορα, γαστρίμαργον  
μακάρων τιν' εἰπεῖν.*

Theocritus appears to have had this passage of Aristophanes in his mind when he says of Hercules (*Id.* κδ'. 135.)—

*δεῖπνον δὲ, κρέα τ' ὀπρά.*

Those vagrant, cheating, self-chastising beggars,  
And chas'd the slaves whom they brought on still  
weeping,  
That the deriding fellow-slave might ask,  
"O wretch! what hast thou suffered in thy skin?  
Has then a hog-whip struck with many a lash  
Thy sides, and scar'd, like a notch'd tree, thy back?"  
Soon as he had remov'd this crowd of ills,  
These vulgar and ignoble railleries, 760  
He rais'd our art to mighty consequence,  
Towering aloft in epic words and thoughts,  
And with no vulgar ridicule derided  
Not men nor women of the baser sort,  
But with Herculean rage attacked the greatest,  
Having pass'd thro' the direful stinking hides,  
And muddy-minded threats—before all else  
Against that saw-tooth'd monster I wage war,  
Forth from whose eyes flash'd Cynna's direst beams,  
While round a hundred groaning flatterers' heads 770  
Lick'd hers, she thunder'd with a torrent's voice,  
Engendering death—smelt like a seal, and had  
A lamia's hideous front, with camel's rear.  
I shudder'd not at sight of such a monster,  
But fighting for you and the other islands,  
Always oppos'd it—wherefore it is just  
That you should render me your grateful thanks;  
For when affairs succeeded to my mind  
I rambled not of old time, tempting boys  
In the Palæstra; but retreated straight, 780  
Taking away my chattels, vexing few,  
Delighting many, acting right in all.  
Hence men and boys must needs be on my side;  
The bald too we exhort to aid our triumph—  
For every one will say, if I should conquer,  
At table to the guests—"bear to the bald,  
Give to lack-hair, some sweetmeats, and take nought  
Of honour from the noblest of our poets,  
The man with front sublime—Muse, drive away  
Contentious wars, and dance with me, thy friend, 790

Hymning the marriages of gods, the feasts  
 Of mortals, and the banquets of the blest ;  
 For from the first these themes have been thy care.  
 Should Carcinus come with a supplication,  
 That to the dance thou wilt admit his sons,  
 Hear not the prayer, nor come to his assistance ;  
 But think them all to be domestic quails,  
 Long-necked dancers, dwarfs, sweepings of dung,  
 Inventors of machines—for that his father  
 Declar'd a weazel had devour'd at eve 800  
 The drama which had past his hopes succeeded<sup>u</sup>.  
 These fair-hair'd Graces' public melodies  
 By the wise poet should be sung, what time  
 The swallow sits and chants with voice of spring<sup>x</sup> ;  
 While Morsimus no chorus can obtain,  
 Nor yet Melanthius, whose most bitter voice  
 I once heard speaking, when himself and brother  
 Enjoy'd the honour of their tragic choir ;  
 Both fish-devouring gorgons, casting looks  
 Of eager love on maids, but driving off 810  
 Old women from the mart—detestable,  
 With their goat-smelling armpits, plagues of fishes ;  
 'Gainst these directing great and wide sputations,  
 O goddess Muse, sport with me at the feast.

<sup>u</sup> The name of this comedy of Carcinus, according to the Scholiast, was *the Mice*, which was driven off the stage with contumely. Carcinus had three sons, Xenocles, Xerotimus, and Xenarchus, tragic dancers, who, on account of their diminutive stature, were surnamed *quails*.—Morsimus and Melanthius, mentioned in v. 792, 3., were frigid tragic poets of loose character, whom Aristophanes derides in various parts of his plays (see the *Knights*, 399 ; *Frogs*, 151 ; *Birds*, 151.) ; from the last of which Melanthius seems to have been likewise afflicted with the leprosy.

<sup>x</sup> This passage, according to the Scholiast, is taken from one of the gravest *Camæne* of Stesichorus (named the *Oresteas*, *Frag. xii. Mus. Crit. vol. ii. p. 266.*) ; perhaps the lines of this beautiful fragment should be arranged thus—

τοιάδε χρή Χαρίτων δαμώματα  
 καλλικομᾶν ὑμνεῖν Φρύγιον μέλος  
 ἰξευρόνθ' ἄβρῳς  
 ἦρος ἐπερχομένου.



## ACT IV. SCENE I.

*Enter* TRYGÆUS, VALET, OPORA, THEORIA.

TRY. How hard has been this journey to the gods !  
I've altogether wearied out my legs.  
As from above I look'd, you were but small  
[to the spectators.]

To look upon ; surveying you from heaven,  
You seem'd extremely wicked—but from here  
Far more malicious still.

VAL. Art come, my master ? 820

TRY. So I have heard from some one.

VAL. What has been  
Your fortune ?

TRY. Aching legs, from having pass'd  
Over so long a space.

VAL. Come, tell me.

TRY. What ?

VAL. Sawest thou any wandering through the air,  
Beside thyself ?

TRY. Not any, save the spirits  
Of Dithyrambic poets, two or three.

VAL. What were they doing ?

TRY. Gathering in their flight  
Preludes of songs, certain air-swimmers' trifles<sup>γ</sup>.

VAL. And have you found that rumour to be true,  
That each one after death becomes a star ? 830

TRY. Most certainly.

VAL. And what star now is there ?

TRY. Ion of Chios, who of old compos'd<sup>δ</sup>

<sup>γ</sup> This line, as the Scholiast informs us, is a kind of satirical proverb passed upon the dithyrambic poets, whose compositions savour of airy nothings. This he expresses by a compound word framed with the accustomed *curious felicity* of our author, τὰς ἐνδιαεριανεργονηχέτους.

<sup>δ</sup> The Scholiast informs us that he was a dithyrambic, tragic, and lyric poet, who appears to have been possessed of an universal poetical genius, as he also wrote comedies, epigrams, pæans, hymns, and elegies ; he was the son of Xuthus, whose tragedies were represented in the 82nd Olympiad, and among his other com-

That eastern ode; and when he came up hither,  
All call'd him straight the oriental star.

VAL. And what are those erratic stars, which flame  
As they pursue their course?

TRY. Some of the wealthy,  
Who come back after supper, with their lamps,  
And fire within the lamps.—But take and bring her  
With all despatch, wash out the bathing-vessel,  
Heat water, strew for us the genial bed, 840  
And, having done this, come to me again.  
Then to the assembly will I give her up.

VAL. But whence didst get these damsels?

TRY. Whence? from heav'n.

VAL. I would not give three oboli for gods  
Who wanton with their harlots like us men.

TRY. Not so, but there too some thus gain their living.

VAL. Now let us go—but tell me, shall I give  
Her any thing to eat?

TRY. She will not eat,  
Nor bread nor cake, since with the gods above  
Still on ambrosia she was wont to feast. 850

VAL. Here too we must accustom her to eat.

[*Exeunt VALET and OPORA.*]

CHO. Apparently the old man now is happy.

TRY. And what, when a spruce bridegroom you behold me?

CHO. Thine age will be a theme of admiration,  
Transform'd to youth again, and myrrh-distilling.

TRY. I think so—but what when I clasp her charms?

CHO. More blessed than the fish of Carcinus<sup>a</sup>  
Thou wilt appear.

TRY. Is it not justly so,  
For me, who, mounted on my beetle, sav'd  
The Greeks, so that securely o'er the fields 860

positions he wrote a dithyrambic ode, of which the beginning was—

*'Αοῖον ἀεροφοίταν ἀστέρα'*

on which account Aristophanes here calls him the *Oriental Star*.

<sup>a</sup> This is said ironically; by the fish Aristophanes understands the rough sons of that sea-crab Carcinus, or they are so called from a whirling kind of dance, imitating the conical figure of the shell-fish; a pine-nut is also denoted by the word *στροβίλος*.

They move with wanton petulance, and sleep.

*Enter 2 SERVANTS.*

SER. The girl has bath'd, and all her body's fair;  
The cake is made, the sesame prepar'd,  
And all the articles—but one is wanting.

TRY. Come then, and let us this Theoria bring  
In all haste to the senate.

SER. What say'st thou?  
Is this the same Theoria whom of late  
We dallied with when we had drunk too much,  
And brought her down to Brauron<sup>b</sup>?

TRY. Of a surety—  
And with great trouble was she seiz'd.

SLA. O master, 870  
How pleasant, each fifth year, will be her love!

TRY. Come, who is just among you? who will e'er  
Take charge of her, and bear her to the senate?  
[*To the VALET.*] But what delineation mak'st thou there?

VAL. Askest thou what? sketching an Isthmian tent  
To rest my members.

TRY. Say you not to whom  
She shall be given in charge? come hither thou—  
For I will place thee in the midst of them.

VAL. He nods assent.

TRY. Who?

VAL. Who? Ariphrades,  
Beseeching you to bring her to him.

TRY. But, 880

O wretch, he'll fall upon her and lick up  
All the provision—but deposit first  
Your vessels on the ground.—Ye Prytanes  
Assembled here, contemplate this Theoria;  
Reflect what blessings I shall bring on you;  
That seizing her, and turning up her legs  
In air, ye may perfect the sacred rites—

Brauron was a city of Attica, near Marathon, where feasts of Bacchus were celebrated every fifth year, and a she-goat sacrificed to Diana. It was a place of very dissolute character.

For this it has been purified with smoke ;  
 For here, before the war began, were stationed  
 The council's pipkins—since, possessing her, 890  
 Tomorrow a fair contest we may raise,  
 Wrestle upon the ground, stand at all fours,  
 Aim strokes oblique, head foremost, on our knees,  
 And, as at the Pancratorium, smear'd with oil,  
 Strike both with fists and limbs of youthful strength ;  
 And on the third day after this ye shall  
 Prepare a hippodrome, where the fleet steed  
 May pass his fellow-courser in the race,  
 And chariots, on each other overturn'd,  
 Shall in their parting breath be mov'd together, 900  
 While other charioteers in fallen state  
 Around the goals all circumcis'd shall lie.  
 But, O ye Prytanes, receive Theoria,  
 See with what readiness this has received her !  
 But not so were you aught to offer gratis—  
 Then had I found thee holding forth a truce.

CHO. This man's an useful citizen to all,  
 With such a disposition.

TRY. You will know  
 Much better what I am in vintage time.

CHO. Even now 'tis manifest how much thou art 910  
 A saviour to all men.

TRY. Wilt thou say so,  
 When of new wine thou shalt have drunk a bowl ?

CHO. And we will always honour thee the first,  
 Saving the gods alone.

TRY. For I, Trygæus  
 Th' Athmonian, have deserv'd right well of you,  
 Having from direful toils the city's crowd  
 And rustic folk releas'd, and having check'd  
 Hyperbolus.

CHO. Come, what must we do next ?

TRY. What else but consecrate her with our pots ?

CHO. With pots, like some complaining Mercury ? 920

TRY. What think ye then ? shall't be with fatted ox ?

CHO. An ox ?—by no means—lest we have to seek

For aid from other quarters.

TRY. With a sow then,  
Bulky and fat?

CHO. No, no.

TRY. Why?

CHO. Lest there be  
A hoggishness, such as Theagenes'<sup>c</sup>!

TRY. Then of the others what think'st thou the best?

CHO. A sheep.

TRY. A sheep?

CHO. I do, by Jupiter.

TRY. But this is an Ionian word.

CHO. Of purpose,

That if in the assembly any one

Should plead for the necessity of war,

930

The seated multitude thro' fear may cry

In the Ionic dialect—Oi, Oi.

TRY. Thou sayest well.

CHO. And be they mild besides,  
So that in mutual disposition we  
Resemble lambs, and be to our allies  
Much milder.

TRY. Come now, take the sheep, and bring it  
As soon as possible, and I will furnish  
A shrine on which to make the sacrifice.

CHO. How all proceeds according to our mind

When the god wills and fortune 'stablishes,

940

And all these things in timely concourse meet!

TRY. 'Tis plain, for at the doors an altar stands.

CHO. Now hasten, while the veering gale of war  
Blows from the gods with moderated blast.

TRY. The basket with its barley-cakes is ready,  
The chaplet and the sword—the fire is here,  
And nothing but the sheep delays us now.

CHO. Will you not work with all your energies?  
For if you're seen by Chæris, he'll be here

<sup>c</sup> This Theagenes was a fat and gross debauchee, dissolved in the luxuries of wealth, and rolling like a pig in the mire of voluptuousness.

- To play his pipe, an uninvited guest; 950  
 And then I know full well that you will give him  
 Something to compensate his toil and puffing.
- TRY. Come then, take thou the basket and the basin,  
 Performing quickly a right-handed course  
 Around the shrine.
- VAL. Lo, I've encompass'd it—  
 Give me another charge.
- TRY. I'll take this torch,  
 And dip it in the stream<sup>d</sup>—move briskly thou—  
 Thou hold the salted cake—and cleanse thyself  
 When thou hast handed this to me; and then  
 To the spectators scatter meal.
- VAL. Behold. 960
- TRY. Hast scatter'd it?
- VAL. I have, by Mercury;  
 So that, of all this number of spectators,  
 Not one but has the meal.
- TRY. Have the women?
- VAL. Their husbands will at evening give to them.
- TRY. Let us begin our prayers.—Who's here?—where are  
 The many and the good?
- VAL. Come, let me give  
 To these, for they both numerous are and good.
- TRY. Call you these good?
- VAL. Are they not truly so,  
 Who, when we pour upon them so much water,  
 To the same station come, and there remain? 970
- TRY. But let us to our prayers without delay.  
 O Peace, most venerable queen,  
 Goddess who in the choirs art seen,

<sup>d</sup> τὸ θαδίον τόδ' ἐμβάψω λαβών. This was done, according to the Scholiast, for the purpose of purifying the water by the virtue of the fire, that universal cleanser. In illustration of this rite, he refers to Euripides (Herc. Fur. 928.)\* So Ovid, but in a different sense (Rem. Am. 700.)—

Non ego Dulichio furiales more sagittas,  
 Nec rapidas ausim tingere in amne faces.

\* Athenæus, towards the end of the ninth book of his Deipnosophistæ, likewise elucidates this lustral purification.

To whom the nuptial hymns arise,  
Deign to receive our sacrifice.

VAL. O now thy much-priz'd honour deign,  
And act not like the harlot train,  
Who, by their curtain'd doors inclin'd,  
Retreat from the considering mind.  
Not so do thou.

TRY. By Jove, we pray, 980  
But all thyself to us display;  
Thy lovers, who, with anguish torn,  
These thirteen years of absence mourn;  
From wars and tumults set us free,  
And be thy name Lysimache.  
Those over-nice suspicions still  
Our mouths with banter wont to fill,  
And mingle Grecian hearts once more  
In juice of friendship, as of yore.  
Infusing a congenial soul 990  
Which gentle sympathies control.  
And by thy care our market crown'd,  
With greatest blessings still abound;  
Garlic and melons ripe to view,  
With apples, those of flaming hue,  
And every less distinguished fruit—  
Small woollen cloaks our slaves to suit;  
And from Bœotia let them bring  
Geese, ducks, wrens, doves with feather'd ring;  
And then of eels full baskets take, 1000  
That dwell in the Copaic lake;  
And let us, supping at the board  
With these delicious fishes stor'd,  
Contend whose palate most they please,  
With Morychus and Glaucetes,  
Teleas, and gluttons such as these:  
Then may Melanthius come at last  
To market when the sale is past,  
While from his own Medéa he  
Cries out in dire soliloquy\*, 1010

\* It is not quite agreed among the commentators whether Melanthius here soli-

“ I perish, since among the beet  
 My eel has chosen to retreat ;”  
 While men rejoice at his despair.  
 Much honour'd goddess, grant these blessings to our  
 prayer.

VAL. Here, take the knife, and thou shalt slay the sheep  
 In cook-like fashion.

TRY. But it may not be.

VAL. On what account ?

TRY. Peace not delights, forsooth,  
 In slaughter, nor with blood her shrine is stain'd.  
 But take the victim in, and slay it, then  
 Detach the thighs and bring them here again ; 1020  
 The sheep is thus preserv'd entire for him  
 Who furnishes the chorus.

CHO. And 'tis right  
 That thou, while standing at the door, should'st place  
 Billets and what is needful to the rites,  
 With expedition.

TRY. Think you not that I  
 Have plac'd the fagots like a soothsayer ?

CHO. How otherwise ? for what has e'er escap'd  
 Thy notice, which a wise man ought to do ?  
 What think'st thou not of which becomes a man  
 Of mind intelligent and ready daring ? 1030

TRY. The lighted branch now weighs down Stilbides' .  
 A table will I bring too, nor shall we  
 Need any servant.

loquizes from his own tragedy of *Medea*, or from that of Euripides (v. 95. etc.)—

δύστανος ἐγὼ, μελέα τε πόνων

ἰὼ μοι μοι, πῶς ἂν ὀλοίμαν.

' A celebrated soothsayer who accompanied the Athenians in their expedition to Sicily, and he is also mentioned by Eupolis in his comedy of *the Cities*—

ὥς αὖ τιν' ἔλθω δῆτα.

In this passage Trygæus, when he speaks of Stilbides, means himself; for, having asked the chorus whether he has not arranged the fagots with the art of a soothsayer, now, continuing the metaphor, says that the smoke of the kindled wood weighs down or injures (πιέζει) the soothsayer. The burning of the thighs or rump, prescribed by Trygæus to Hierocles, the soothsayer from Oreum, a city of Bœotia, constitute a curious kind of *πυρομάντεια*, or sacrifice by fire, to the goddess Peace.



CHO. Who would not commend  
 A man like this, whose much-enduring force  
 Hath sav'd the sacred city? ne'er shall he then  
 Cease to become the envied care of all.

VAL. It is performed—take and lay out the thighs,  
 While I go for the entrails and the meal.

TRY. Mine shall that care be, but you should have come.

VAL. Lo, I am present—think you I have linger'd? 1040

TRY. Now cook these well; for some one laurel-crown'd  
 Approaches us—who can it ever be?

VAL. How arrogant he seems!—this is a prophet.

TRY. Not so, by Jove, none but Hierocles.

VAL. The seer from Oreus.—What has he to say?

TRY. 'Tis manifest that he'll oppose the truce.

VAL. Not so—but for the odour is he come.

TRY. Let us not seem to mark him.

VAL. Thou say'st well.

*Enter HIEROCLES, the Soothsayer.*

HIE. What sacrifice is this? and to what god?

TRY. Cook thou in silence, and beware the loins. 1050

HIE. To whom this sacrifice? will you not speak?

TRY. The rump does well.

VAL. Full bravely, O thou dear  
 And venerable Peace.

HIE. Come, auspicate,  
 Then give the earliest offerings.

TRY. 'Twill be better  
 To cook them first.

HIE. But they're already roasted.

TRY. Thou'rt very busy, whosoe'er thou art.  
 Cut up—where is a table? bring the cup.

HIE. The tongue's a separate part.

TRY. We recollect.  
 But know you what to do?

HIE. If you will tell me.

TRY. No conversation hold with us, for we 1060

Perform a sacrifice to holy Peace.

HIE. O sad and foolish mortals<sup>s</sup> !

TRY. On thine head—

HIE. Ye who by thoughtless indiscretion led,  
And want of understanding the gods' mind,  
Men, as ye are, with tawny apes make compact.

VAL. Ha, ha !

TRY. Why laugh ?

VAL. The tawny apes delight me.

HIE. And like the silly doves to foxes trust,  
Of soul and mind deceitful.

TRY. O thou boaster,  
I would thy lungs were warm as this.

HIE. For if  
The goddess nymphs had Bacis not deceiv'd, 1070  
Nor Bacis mortals, nor again the nymphs  
Had Bacis' self beguil'd ;

TRY. Be hang'd to you,  
Unless you leave Bacizing.

HIE. 'Twas thus fated  
The chains of peace to loosen, but this first—

TRY. With the salt brine these must be sprinkled, since—

HIE. It is not pleasing to the blessed gods  
To cease from strife, ere wolf with lamb conjoin.

TRY. But how, O wretch, can wolf and lamb be join'd  
In hymenæan bond ?

HIE. Even as the leech  
Sends forth in flight a most pernicious odour ; 1080  
And as the barking bitch, press'd by her pains,  
Brings forth blind whelps ; mean time it is not right  
That peace should yet be made.

TRY. What then behov'd

<sup>s</sup> This is the beginning of the oracle given to the Athenians by the priestess Stratonice, at the arrival of Xerxes in Greece, mentioned by Herodotus (Polyhymnia, c. 140.) The execration with which Trygæus concludes this line, ἐς κεφαλὴν σοι, occurs again in the Plutus (v. 526.), addressed by Chremylus to Poverty. The next fifty lines consist of hexameters, of which those beginning at v. 1056. are Homeric verses, taken from various passages of the Iliad (II. 301 ; P. 273 ; A. 467 ; and Od. H. 137.)

That we had done?—not to have ceas'd from war?  
 Or to have cast lots which should have wept the most;  
 When we by mutual treaty could obtain  
 Sole empire over Greece?

HIE. Ne'er wilt thou make  
 A crab straight-forward move.

TRY. Nor e'er wilt thou  
 Hereafter in the Prytanéum sup<sup>b</sup>;  
 Nor, since the deed has been perform'd, wilt thou  
 In future act as prophet.

HIE. Nor would'st thou 1091  
 E'er make the rough sea-urchin smooth again.

TRY. Wilt thou ne'er cease beguiling the Athenians?

HIE. And by what oracle's command have ye  
 Consum'd the thighs in honour of the gods?

TRY. By that which Homer has so finely sung:  
 "Thus having driven off the hostile cloud  
 Of battle, they received to their embrace,  
 And with a victim consecrated Peace:  
 But when the thighs were in the fire consum'd, 1100  
 And on the entrails they had fed, they pour'd  
 Libations from the cups—I led the way.  
 But to the seer none a bright goblet gave."

HIE. I've no concern in these things, for not thus  
 The sibyl spoke.

TRY. But the wise Homer said  
 Full opportunely—"Of no tribe is he,  
 Devoid of law and home, who cherishes  
 Contention fierce among the people raging."

HIE. See, lest the kite your minds by fraud beguile,  
 And snatch away the prize.

TRY. Be that thy care, 1110  
 [To the VALET.

For dreadful to the entrails is this sentence.

<sup>b</sup> The ancient soothsayers were maintained at the public cost, especially in time of war, when their services were indispensable. It is therefore not to be wondered at if Hierocles dislikes a state of peace, for, as Trygæus says (v. 1013.)—

δηλος εσθ' οὗτος γ' ὅτι  
 ἐναντιώσει τάι τι ταῖς διαλλαγαῖς.

Pour the libation out, and of the intestines  
Bring a part hither.

HIE. But if you think well  
I'll serve myself.

TRY. Libation, the libation!

[*To the VALET.*

HIE. Pour out to me, and bring my share of entrails.

TRY. But this the blessed gods not yet approve.

We first must sacrifice, and then depart.

O venerable Peace, remain with us

While life endures!

HIE. Bring the tongue hither.

TRY. Thou

Bear away thine.

HIE. Libation!

TRY. And take this 1120

[*To the VALET.*

Together with it, quickly.

HIE. Will no one

Give me my share of entrails?

TRY. We cannot,

Before the wolf shall marry with the lamb.

HIE. Nay, by thy knees.

TRY. In vain thou supplicat'st,

O friend, for thou wont make the hedge-hog smooth.

Come hither, O spectators, eat some entrails

With us.

HIE. And what shall I?

TRY. Devour the sibyl.

HIE. Nay, by the earth, alone ye shall not eat them,

But I will snatch them from the midst of you.

TRY. O strike, strike Bacis!

HIE. You I call to witness. 1130

TRY. And I, that thou art a vain boasting glutton.

Strike, and restrain this braggart with your staff.

VAL. See thou to that, and I will ravish from him

The victims' skins which he by fraud has taken.

Wilt not lay down the hides, O soothsayer?

Hear'st thou what crow hath come from Oreus?

Wilt thou not quickly to Elymnium fly?

S.-C. I joy, I joy in having laid aside

1. The helmet, cheese, and onion<sup>i</sup>—since in wars  
I take no pleasure, but with my companions 1140  
Drag on my time in drinking at the fire,  
And burning whatsoever of the wood  
Had been dried up by summer's scorching heat,  
Parching the peas to cinder, with the beech;  
And at the same time dallying with the maid,  
While his wife bathes; for there is nothing better  
Than when the sowing is already done,  
And Jove descends in showers, some neighbour says,  
"Tell me, what do we now, Comarchides<sup>k</sup>?  
I fain would drink, while the god prospers us. 1150  
But burn three chænixes of beans, O woman,  
Mingling wheat with them, and the choice of figs,  
While Syra calls out Manes from the field;  
For 'tis not possible that we to-day  
Should trim the vines, or plough the humid soil.  
And let some one from me a thrush convey,  
With two goldfinches.—There was curdled milk  
Within, and hare into four portions cut—  
Unless at eve the weazel bore away  
Some part of them—there was in sooth a noise 1160  
And tumult of I know not what within.  
Of these, O boy, bring three to us, and one  
Give to my father.—Of Æschinades  
Beg some fruit-bearing myrtles; and let some one  
Call by the same way on Charinades,  
That he may drink with us, while the god pours  
His blessing on the increase of our land."

S.-C. And while her sweet strain the cicála sings,

2. With pleasure I survey the Lemnian vines,

<sup>i</sup> Onions and cheese were the common food of soldiers in ancient times—they are here taken by synecdoche for war in the abstract.

<sup>k</sup> This is doubtless the appellation of one of the chorus, who is here addressed by name, as in *the Wasps* (v. 230, etc.), where some of the old men composing the choral band are also spoken to by the Coryphæus under their names, *Comias*, *Strymodorus*, etc.

Watching their progress to maturity. 1170  
 For 'tis a plant that bears precocious fruit.  
 Moreover I delight the swelling fig  
 To view, and place it to my mouth when ripe,  
 Exclaiming as I eat, "O cherish'd hours!"  
 Then with the draught I mingle bruised thyme;  
 More pleas'd in summer to grow corpulent,  
 Than see a general, hated by the gods,  
 Bearing three crests and robe of liveliest purple,  
 Engrain'd, as he declares, with Sardian dye<sup>1</sup>;  
 But if at any time he has to fight, 1180  
 Rob'd in this gorgeous garb, straight is he ting'd  
 With Cyzicenic tincture.—Then he flies  
 First, as a cockhorse swift, shaking his crests—  
 While I stand most intent upon the nets.  
 But soon as they arrive at home they act  
 Intolerable things—some of our number  
 Enrolling, some effacing twice or thrice,  
 At their caprice—they come out on the morrow—  
 When this man cannot purchase his provisions,  
 For he knew not before of his departure. 1190  
 Then passing by the statue of Pandion<sup>m</sup>  
 He sees his name, and in perplexity  
 Runs on, and weeps his woe with rueful eye—  
 'Tis thus these cowards, gods' and men's aversion,  
 Act by us rustics: but in different fashion  
 They treat the townsmen—yet shall they account  
 To me for't, if the deity be willing,  
 Since they have greatly injur'd me, at home  
 Like lions, but mere foxes in the fight.

<sup>1</sup> Acharnians, v. 112. The cities of Asia were celebrated for their excellent manufacture of purple (see the note on the Acharnians, v. 112.)

<sup>m</sup> There were, according to the Scholiast, at Athens, twelve columns inscribed with the names of soldiers and military edicts. One of these appears to have been erected to each tribe, and the choral personage here speaking declares that he saw his name inscribed on that of the tribe Pandion. These columns were called ἀνδριάντες τῶν ἱπώνυμων, or simply, οἱ ἱπώνυμοι. They were set up in an open place at Athens, near the Prytanéum.

## ACT V. SCENE I.

*Enter TRYGÆUS.*

**TRY.** Ho, what a crowd comes to the nuptial feast!  
 Hold, cleanse the table with this helmet's crest, 1201  
 For we have now no further need of it—  
 Then bring the cakes and thrushes, hare in plenty,  
 And loaves.

*Enter a SCYTHE MANUFACTURER.*

**S. M.** Where's Trygæus?

**TRY.** Boiling thrushes.

**S. M.** O dearest friend, Trygæus, how much good  
 Thou hast conferr'd on us by making peace!  
 Before this time no one would buy a scythe,  
 Not for a farthing, but I sell them now  
 For fifty drachmæ, and field-kegs for three—  
 But, O Trygæus, freely take some sickles, 1210  
 And what you will of these receive beside;  
 For from this profitable merchandise  
 These presents we bring to thee for the marriage.  
**TRY.** Go now within, lay by these things at home,  
 And come to supper in all haste, for see—  
 This weapon-monger comes weigh'd down with care.

*Enter an ARMOURER.*

**ARM.** Ah me! how, O Trygæus, from the root  
 Hast thou destroy'd me!

**TRY.** O ill-fated wretch!  
 What ails thee? makest thou no longer crests?

**ARM.** Thou hast destroy'd my trade and sustenance; 1220  
 His too,—and his, the furbisher of spears.

**TRY.** What then shall I lay down for these two crests?

**ARM.** And what giv'st thou?

**TRY.** What give I? I'm asham'd:

But nathless, since the work requires much trouble,  
I'd give for them three chænixes of figs,  
That I might rub my table clean with this.

ARM. Go then within, and bear the figs with thee;  
For to take this, O friend, is more than nought.

TRY. Bear, bear them from the house, with a plague to you,  
The hair falls off, the crests are nothing worth, 1230  
I would not buy them for a single fig.

*Enter a MAKER of BREASTPLATES.*

M.B. Wretch that I am, to what use shall I put  
This well-wrought breastplate, of ten minæ's worth?

TRY. This will not cause thee any loss—but give it  
At the same price to me, for 'tis well fitted  
To use in cases of necessity.

M.B. Cease to revile me and my merchandise.

TRY. Here, I have plac'd three stones, is it not right?

M.B. And, O thou most unskilful man, which hand  
Wilt thou employ in cleansing?

TRY. This, when I 1240  
Have pass'd it through the seat, this too.

M.B. What both  
At the same time?

TRY. I would, by Jupiter,  
That I may not be caught clandestinely  
Stopping the vessel's oar-holes<sup>a</sup>.

M.B. Would'st then sit  
And ease the load of nature on a vessel  
That cost ten minæ?

TRY. Yes, I would, by Jove,  
O cursed wretch—for think'st thou I will sell  
My fundament to gain a thousand drachmæ?

<sup>a</sup> This was a specimen of the roguery of the trierarchs, whose office it was to supply the rowers in the galleys with their usual provision of flour, onions, and cheese, and who, in order to secure to themselves the stipend of some of the rowers, were in the habit of stopping up several holes in the vessel, to which the oars were fastened, in order to decrease the number of those who had to work it, and thus appropriate to themselves the pay which they must have dispersed, had the complement of rowers been full.



M.B. Come, bring the silver hither.

TRY. But, my friend,  
It galls my hinder parts—take it away, 1250  
I will not buy it.

*Enter a DEALER in TRUMPETS.*

D.T. How shall I employ  
This trumpet which I bought for sixty drachmæ?

TRY. If you pour lead into this cavity,  
And fix a long rod at the upper end,  
You will obtain a cottabus to play with.

D.T. Ah! you deride me.

TRY. I will give you now  
Another caution—having pour'd within  
The lead, as I directed, add thereto  
A scale by cords suspended, to weigh out  
The figs to thy domestics in the field. 1260

*Enter a HELMET MAKER.*

H.M. O thou implacable divinity,  
How hast thou ruin'd me, since erst for these  
I gave a mina!—What shall I do now?  
For who will purchase them of me again?

TRY. Go, sell them to the Egyptians, for they're fit  
To measure out *syrmæa* °.

*Enter an ARMOURER.*

ARM. O casque maker,  
In what a wretched state are our affairs!

° This is the juice of an herb from which the Egyptians made a drink of efficacy in curing diarrhæas; Herodotus (Euterpe, 77.) uses the word *συρμαίζειν* in the sense of cleansing. Suidas considers this potion a sort of barley drink, as well as a composition of honey and fat. Hence our satirical poet calls the Egyptians *μελανοσυρμαῖον λέων* (Thesm. 857. Fl. Chris.; Bergler.) Donnegan, quoting Erotian, defines it also "the radish" (*ραφανίς*), so called as its juice was used by the Egyptians, with salt and water, to produce vomiting. Photius, in his lexicon, says that it was used both as a cathartic and an emetic.

TRY. This man has suffer'd nothing.

H.M. But what use  
Will any one hereafter make of casques?

TRY. If he should learn to fabricate such handles, 1270  
He on much better terms than now will sell them.

H.M. Depart we, armourer.

TRY. By no means, since  
Of this man will I buy these spears of his.

ARM. What would you give then?

TRY. Were they sawn in half,  
I'd take the poles, a hundred for a drachmæ.

ARM. We are revil'd.—O friend, let us retire.

TRY. Do so, by Jove—since, as it seems to me,  
The children of the guests are coming hither,  
To pump themselves, and meditate their songs.

*Enter CHILDREN.*

But whatso'er is in thy mind to sing, 1280  
O child, stand near me here, and prelude first.

C. 1. Let us again begin from warlike men.

TRY. Cease to sing men of war now peace is made,  
O thou by an ill spirit thrice possess'd,  
Who uninstructed art, and execrable.

C. 1. Now to each other when they had come near,  
They cast away their spears and well-boss'd shields—

TRY. Wilt thou ne'er cease reminding us of shields?

C. 1. Thence mingled groans, and prayers of men arose—

TRY. The groans of men? by Bacchus, he shall weep 1290  
His songs of lamentation and boss'd shields.

C. 1. What shall I sing then? say what strains delight you?

TRY. "Thus on beeves' flesh they fed," and such like themes—  
Their meal they spread of every sweetest meat.

C. 1. So they on flesh of oxen banqueted—  
And, satisfied with battle, from the yoke  
Loos'd their steeds' sweating necks.

TRY. Well then, they eat,  
When satisfied with war—sing how they eat.

C. 1. Then having ceas'd they put their breastplates on—

**TRY.** Full willingly I trow.

C. 1.                      They pour'd themselves        1300  
Down from the towers—meanwhile a shout arose  
That could not be extinguish'd.

**TRY.** Mayst thou die  
The worst of deaths, infant, with these thy battles,  
For nought thou sing'st but wars—and whose art thou?

### C. 1. I?

**TRY.**      **Thou, by Jove.**

**C. 1.**                      **The son of Lamachus.**

**TRY.** Hui! Hearing thee I should in truth have wonder'd,  
Hadst thou not been the offspring of some man  
Whose inclination are the tears of war.  
Go to the dogs, and sing to the spear-bearers—  
Where is the offspring of Cleonymus? 1310  
Sing something ere thou enter, for I know  
Full well thou wilt not sing of troublous themes,  
Born of so wise a sire.

**C. 2.** **One of the Saians**  
Rejoices in the spear, which near a bush  
Unstain'd in war, I left reluctantly.

**TRY.** Tell me, O boy, singest thou for thy father?

**C. 2. My life I sav'd.**

**TRY.**                      Yes, to thy parent's shame.  
But let us enter, for I clearly know  
That, sprung from such a father, thou wilt ne'er  
Forget what lately of the spear thou sang'st.                      1320  
'Twill be your future care, who here remain,  
To break all these provisions into powder—  
Nor move your jaws in vain, but manfully  
Cast all your energies into the work,  
And chew with all your grinders—for, O wretches,  
White teeth are nought, unless they masticate.

**CHO.** Ours shall this care be, tho' thy caution's good.

**TRY.** But oh ! ye who before this time have hunger'd,  
Now stuff yourselves with hare's flesh, since each day  
One cannot meet with unprotected cakes. 1330  
Devour, then, or, I say, you'll soon repent.

**CHO.** 'Tis right to speak well-omen'd words, and let

Some one conduct the bride with torches hither,  
 And all the joyous people shout together;  
 Nor should we bring into the field again  
 Our utensils, with dances and libation,  
 After we have expell'd Hyperbolus,  
 And pray'd the gods to bless with wealth the Greeks,  
 To make for us abundant store of corn,  
 Plenty of wine, and figs for all to eat; 1340  
 And that our women may bring forth, and all  
 Those good things we have lost, collect again,  
 As at the first, and stay the burning steel.  
 Hither, O women, come into the field,  
 And, beauteous as thou art, lie down by me.

S.-C.1. Hymen, O Hymenæus!

S.-C.2.

O thrice blest!

How justly thou possessest thy good things!  
 Hymen, O Hymenæus, Hymen O!  
 What shall we do, what shall we do with her?  
 Grind, grind her as at vintage time—but, friends, 1350  
 Let us, who are appointed to the task,  
 Take up and bring the bridegroom—Hymen, O!  
 O! Hymen, Hymenæus!—ye shall live  
 Bravely, with nought to do but gather figs.  
 Hymen, O Hymenæus, Hymen, O!  
 His great and thick, hers sweet, as you shall say,  
 When you have eat, and wine in plenty drunk.  
 Hymen, O Hymenæus, Hymen, O!

TRY. Hymen, O Hymenæus! Farewell, friends,

[*To the audience.*

And if you follow me, you shall eat cakes. 1360



# THE LYSISTRATA.

## DRAMATIS PERSONÆ\*.

LYSISTRATA, (*wife of one of the principal Athenian magistrates.*)

CALONICE.

MYRRHINE.

LAMPITO.

CHORUS OF OLD MEN.

CHORUS OF OLD WOMEN.

STRATYLLIS.

A MAGISTRATE.

CERTAIN WOMEN.

CINESIAS.

A CHILD.

MANES, A DOMESTIC.

HERALD OF THE LACEDÆMONIANS.

AMBASSADORS OF THE LACEDÆMONIANS.

POLYCHARIDES.

SOME MARKET PEOPLE.

A SERVANT.

AN ATHENIAN.

*Certain Mutes.*

*The scene lies in the citadel of Athens.*

\* N. B. In the MS. of Trinity College, Cambridge, *Στυμοδώρα* and *Στρατηλάτης* occur amongst the Dramatis Personæ, and in the editions before Brunck's these are also found—

ΔΡΑΚΗΣ

ΣΤΥΜΟΔΩΡΟΣ,

which that learned editor rightly expunged, as they are persons of the chorus (see vv. 254. 259.) The latter is also one of the chorus in the Wasps (see v. 233. of that comedy.)

# PRELIMINARY OBSERVATIONS

UPON

## THE LYSISTRATA.

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THIS COMEDY WAS ACTED IN THE TWENTY-FIRST YEAR OF THE PELOPONNESIAN WAR, AND FIRST OF THE XCII. OLYMPIAD, UNDER THE ARCHON CALLIAS, WHO SUCCEEDED CLEOCRITUS, AT THE LENEAN FEASTS.

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THE *Lysistrata* bears so evil a character that we must make but fugitive mention of it, like persons passing over hot embers. The women, according to the poet's invention, have taken it into their heads, by a severe resolution, to compel their husbands to make peace. Under the guidance of their clever chieftain they organize a conspiracy for this end through all Greece, and at the same time get possession, in Athens, of the fortified Acropolis. The terrible plight into which the husbands are reduced by this separation occasions the most ridiculous scenes; ambassadors come from both the belligerent parties, and the peace is concluded with the greatest despatch, under the direction of the clever *Lysistrata*.—In spite of all the bold indecencies which the play contains, its purpose, divested of these, is, on the whole, very innocent; the longing for the pleasures of domestic life, which were so often interrupted by the absence of the men, is to put an end to this unhappy war, which was ruining all Greece. The honest coarseness of the Lacedæmonians, in particular, is inimitably well portrayed.





# THE LYSISTRATA.

## ACT I. SCENE I.

*Enter* LYSISTRATA.

LYS. But if to Bacchus' orgies any one<sup>a</sup>  
Had call'd the women, or to Pan's or Colias',  
Or Genetyllis', they had ne'er been able  
To come again back for the tympanums;  
But now no other woman's to be seen  
Except my neighbour here who's coming forth.  
O Calonice, hail—

*Enter* CALONICE.

CAL. And hail to thee,  
Lysistrata.—What is't that troubles thee?  
Wear not, O child, this downcast countenance.  
For to contract thy brow becomes thee not. 10  
LYS. But my heart burns with rage, O Calonice,  
And greatly for us women am I griev'd  
That by the men we are accounted all  
To be perverse—  
CAL. And so we are, by Jove.

<sup>a</sup> —ἐς Βακχεῖον ἢ 'ς Πανός ἢ 'πὶ Κωλιαδ' ἢ 'ς Γενετυλλίδος. Lysistrata enters on the stage as if reasoning with or speaking to herself. Βακχεῖον may denote the Bacchic orgies themselves, as well as the temple in which they are celebrated. The chapel of Pan, called Paneum in Attica, as well as that of Colias, was situated near Anaphlystum. The Coliac temple was dedicated to Venus, and so named from the members (κῶλα) of a youth that had been bound by robbers and untied by the daughter of their chief, (see the note on the *Clouds*, v. 53.)

**LYS.** When 'twas decreed they should assemble here,  
To hold a council on no trifling matter,  
They sleep and come not—

**CAL.** But, O dearest friend,  
They soon will come—'Tis difficult for women  
To go abroad—for one of us awaits  
Her husband's will, one rouses her domestic, 20  
One puts her child to bed, another laves,  
Another puts the food into its mouth.

**LYS.** But there are other things more worth their pains.

**CAL.** Then for what cause, O dear Lysistrata,  
Us women have you summon'd—what's the business?  
Of what dimensions?

**LYS.** Great.

**CAL.** And thick withal?

**LYS.** And thick, by Jove.

**CAL.** Why come we not all then?

**LYS.** 'Tis not the way—for soon we could have come  
Together—but there is a work by me  
Plann'd and revolv'd through many a sleepless night.

**CAL.** Th' affair so cast about is something fine. 31

**LYS.** So fine, that in the women's hands is plac'd  
The safety of all Greece—

**CAL.** The women's hands?  
Then is it little worth.

**LYS.** So as in us  
The state's affairs are plac'd, and Pelops' isle  
Has no more citizens—

**CAL.** By Jupiter,  
'Twere better that there should be none.

**LYS.** And all  
Bœotia's sons may perish—

**CAL.** Nay, not all—  
Except the eels<sup>b</sup>—

**LYS.** Upon the head of Athens  
I will not utter such a thought: have thou 40  
A different notion of me: but if here

<sup>b</sup> ——— ἀφ' ἧς τὰς ἰχθύλους i. e. the eels of the lake Copais (now Limnæ,) highly esteemed for their richness, (see *the Peace*, v. 970.)

The women congregate, they from Bœotia,  
From th' isle of Pelops, and ourselves, will save  
Greece by a common effort.

CAL. But what deed,  
Prudent or brilliant, can our sex achieve,  
Who sit drest out with flowers, and bearing robes  
Of saffron hue, and richly broider'd o'er  
With loose Cimmerian vests and circling sandals<sup>c</sup>?

LYS. These are in truth what I expect will save us ;  
The saffron-colour'd robes, and myrrh, and sandals, 50  
Alkanet root and the transparent tunics.

CAL. But how?

LYS. So that no men who are now alive  
Shall lift the spear against each other's breast.

CAL. I'll, by the goddesses, be saffron-dyed.

LYS. Nor take the shield.

CAL. I'll put on the Cimmerian.

LYS. Nor sword.

CAL. I'll purchase for myself the slippers.

LYS. Was not the women's presence then requir'd?

CAL. Nay, but by Jove, they should have flown long since.

LYS. But with a plague thou wilt perceive that they  
Are very Attic women, doing all 60  
Much slower than they ought—but from the coasts  
There is none present, nor from Salamis.

CAL. Yet well I know they started at the dawn  
In their swift boats.

LYS. Nor come the Acharnian women,  
Whom I expected first to have arriv'd—

CAL. Meanwhile the consort of Theagenes,

<sup>c</sup> καὶ κιμβερικ' ὀρθοστάδια καὶ περιβαρίδας Some MSS. and the Junta editions read κιμβερικορθοστάδια, without any distinction of words. The former evidently denotes some garment, perhaps a tunic, χιτωνίσκον, which received its name from the place of its invention. Probably the same which Callimachus denominates στάδιος χιτών tataristunica (Bentley Frag. lix.) So Photius in his Lexicon referring, as it appears, to this very passage, says, κιμμερικόν· εἶδος χιτωνίσκου· οὕτως Ἀριστοφάνης· “des tuniques sans coutume dont il est parlé dans St. Jean evang. xix. 23.”—(Note of the French Translator.) The περιβαρίδες were shoes worn indiscriminately by women of good condition and by maid-servants.

As if with the design of coming hither,  
 Ask'd counsel of the Hecatéan image<sup>d</sup>.  
 But some are coming now—and more besides—  
 Aha, whence are they?

**LYS.** These from Anagyrus<sup>e</sup>. 70

**CAL.** In truth they are. I think that Anagyrus  
 Has been mov'd hither—

*Enter MYRRHINE.*

**MYR.** Are we come too late,  
 Lysistrata?—What say'st thou? why so silent?

**LYS.** I praise not, Myrrhine, thy coming now  
 On matter of such moment.

**MYR.** In the dark  
 I scarce could find my girdle, but if aught  
 Be very pressing in the business, tell  
 Us who are present now.

**LYS.** By Jupiter—  
 But let us wait some little space at least,  
 Till the Bœotian women come, and those 80  
 From Pelops' isle—

**MYR.** Thou speakest wisely,  
 And here is Lampito approaching—

*Enter LAMPITO.*

**LYS.** Hail,  
 Lampito, dearest of Laconian women.  
 How shines thy beauty, O my dearest friend!  
 How fresh thy colour! what a vigorous frame!  
 Thou could'st e'en choke a bull.

<sup>d</sup> — θοὐνάρειον ἥπειρο. This is the excellent emendation of the learned Bentley (ad Callimach. Fragment. cxxvii.) for the common reading τὰκάρειον. The superstitious character of the wife of Theagenes is strongly exemplified by her seeking counsel of a senseless image.

<sup>e</sup> This was an Attic burgh denominated from a hero of that name, who having overturned the houses belonging to it, gave rise to the proverb κινεῖς τὸν Ἀνάγυρον. It also denoted a plant of fetid odour. (Schol.)

LAM. I think I could ;  
 By the two goddesses—with body stripp'd '<sup>f</sup>  
 I sport and leap with the gymnastic pole.

\* \* \* \* \*

LAM. You handle me as if I were a victim. 90

Lys. But from what region is this other damsel ?

LAM. An honourable woman from Bœotia  
 Is coming towards you, by the goddesses.

Lys. By Jove 'tis a Bœotian dame possess'd  
 Of fair estate—

CAL. And that, by Jupiter,  
 Most cultivated, since the pennyroyal  
 Is weeded out—

Lys. And who's the other girl ?

LAM. A noble damsel, by the goddesses<sup>g</sup>,  
 But a Corinthian.

Lys. She is plainly honest,  
 As any in these parts.

LAM. But who hath gather'd 100  
 This female crowd together ?

<sup>f</sup> It appears from this passage that the Lacedæmonian women had their palæstras as well as the men, in which they exercised themselves in a sort of leap described by Lampito and called βίβασις. See the Andromache, v. 596, and sqq., where the Amazonian character of the Lacedæmonian virgins is as highly condemned by Peleus, as it is held up to the emulation of the Roman ladies by Propertius (lib. iii. El. xii.)

Multa tuæ, Sparte, miramur jura palæstræ,  
 Sed mage virginei tot bona gymnasii.

And at the conclusion,

Quod si jura fores pugnasque imitata Laconum,  
 Carior hoc esses tu mihi, Roma, bono.

<sup>g</sup> χαῖα μὲν ναὶ σίω. The word χαῖον, which is sometimes a dissyllable, denotes what is generous, noble, or good. ναὶ σίω is said according to the Lacedæmonian dialect for μὰ θεῶν, the form by which the Athenian women invoked the goddesses Ceres and Proserpine. The interpretation of Brunck which I have adopted appears the most natural and unforced. Seager, however, understands the ταῦτα in ταυταγι, and τὰ in τέντευθενι, to agree with μέρη understood, as if the line were pronounced δεικτικῶς by Lysistrata, pointing to some part of the Corinthian woman's person ; supposing χαῖος or χαδς to be applicable to bodily as well as moral excellence ; but of this extension of the meaning examples appear to me wanting. The Scholiast says χαῖα ἀντὶ τοῦ ἀγαθῆ· and the interpretation of the Greek Commentator upon Æschylus (Supplices 865. ἅγιος ἐγὼ βαθυχαῖος) is ἡ μεγάλως εὐγενής· χαδὶ γὰρ οἱ εὐγενεῖς.

**LYS.** 'Twas myself.

**LAM.** Then tell us what you wish.

**LYS.** By Jove I will,  
O thou dear woman.

**MYR.** Say then what design  
Hast thou so serious?—

**LYS.** I will tell you now.  
But first I wish to ask you a small question.

**MYR.** Whatever you desire—

**LYS.** Regret you not  
Your children's fathers absent with the army?  
For well I know you all have distant husbands.

**CAL.** 'Tis now five months since mine has been in Thrace<sup>b</sup>,  
(O man ill fated!) guarding Eucrates. 110

**MYR.** And mine has been for seven whole months in Pylos.

**LAM.** While mine, as soon as he has left the ranks,  
Girds on his buckler and flies straight away.

**LYS.** But not a spark of gallantry is left.  
For since we were betray'd by the Milesians,  
I have not seen a vase eight fingers long,  
That we might have a leathern consolation.  
Would you then wish, if I could find the means,  
With me concurring to dissolve the war?

**MYR.** I, by the goddesses, should any need 120  
Cause me to place my purple robe in pawn,  
I'd drink it out that very day.

**CAL.** And I  
Imagine that I could divide myself,  
And like a rhombus render up the half.  
And I would to Taygetus ascend,  
That, from its summit, peace I might survey.

<sup>b</sup> This line alludes to the rebellious disposition of the Thracian Chalcidians, who after the memorable defeat of the Athenians at Syracuse revolted from them, and became constant objects of watchful suspicion to their former allies. Eucrates, mentioned in the next line, was an Athenian general, noted for corrupt practices, treachery, and peregrinity. From Myrrhine's reply in the following verse, Palmer conjectures that Pylos was still in the power of the Athenians, and that *the Lysistrata* was brought upon the stage before the twenty-third year of the war, when Diocles was Archon, as in that year the Lacedæmonians had recovered possession of this important fortress.

Lys. I'll speak then—since the words should not be hid:  
 If we desire, O women, to compel  
 The men to keep at peace, we must abstain—

MYR. From what? declare—

Lys. You'll do it then?

MYR. We will. 130

Even should it be required of us to die.

Lys. You must then spare the conjugal embrace.  
 Why are ye thus turn'd from me?—whither go ye?  
 Why with clos'd eyes shake ye your heads at me?  
 Why is the colour chang'd? whence falls the tear?  
 Will you or will you not? why this delay?

MYR. I cannot do it, let the war go on.

CAL. By Jove, nor I—then let the war go on.

Lys. Speakest thou this, O rhombus? when just now  
 'Twas thy design to cut thyself in half. 140

CAL. Whatever else thou wishest.—If I must,  
 I through the fire will pass: much rather this,  
 Than loss of marriage rites, which have no equal,  
 O dear Lysistrata.

Lys. [*to LAMPITO.*] And what wilt thou?

LAM. I too am willing thro' the fire to pass.

Lys. How thoroughly salacious is our sex!  
 The Tragedies describe us not in vain;  
 For we are nought save Neptune and his bark.  
 But, O my dear Lacænian, if thou wilt  
 Stand up with me alone, we yet may save 150  
 Our lost affairs—do but agree with me.

\* \* \* \* \*

[*Here twenty-five lines are omitted.*]

\* \* \* \* \*

MYR. If this be your opinion 'tis ours too.

LAM. And so shall our persuasion win our husbands  
 Still without guile to keep the bond of peace.  
 And how can one persuade th' Athenian crowd 180  
 Not to approach with hostile torrent's course?

Lys. Nay, give yourself no trouble—we will use  
 Our utmost of persuasion—

LAM. All in vain—



While they with ardent zeal equip their galleys<sup>1</sup>,  
And to the goddess' guardian care entrust  
The silver-stored abyss<sup>k</sup>.

Lys. Due preparation  
For this too hath been made—this very day  
We'll take possession of th' Acropolis.  
For so 'twas given in charge to the most aged,  
While these designs we meditate, to seize 190  
The citadel as if for sacrifice.

LAM. May all this prosper as thou speakest well.

Lys. Why not then Lampito with all despatch  
Swear such an oath as may not be infring'd?

LAM. Propose to us the oath that we may swear.

Lys. Thou speakest well—where is the Scythian woman<sup>1</sup>?  
To what point lookest thou?—before me place  
A shield supine, and some one bring the victim.

MYR. Lysistrata, by what oath wilt thou bind us?

Lys. By what? once, on the buckler, as they say<sup>m</sup>, 200  
Æschylus, having sacrific'd a sheep—

MYR. But swear thou nothing, O Lysistrata,  
Upon a buckler, that relates to peace.

<sup>1</sup> οὐχ ἄς σποδᾶς ἔχωντι καὶ τριήρεις. The reading of this passage is much controverted. The Ravenna MS. gives σπονδᾶς, the Aldine edition οὐ λισπόπυγας, Bentley οὐκ ἄσπιδας. Bergler proposes to read σποδᾶς in the accusative, in order that the sentence may be more perspicuous—ἄς is Doric for ἕως, ὅπως, μέχρις. Dindorf renders the line, *non persuadebis, quamdiu, saltem triremes instruantur*. The French translator, "vous n'y réussirez pas, tant que durera leur ardeur à construire leurs trirèmes."

<sup>k</sup> Alluding to the public treasure which was kept in the back part of the temple of Minerva Polias at Athens, (see the note on the *Plutus*, v. 1269.)

<sup>1</sup> The public servants at Athens, the apparitors of the magistrates, οἱ τοξόται, of whom frequent mention is made in these plays, (see particularly the *Thesmophoriasusæ*, v. 1000, etc.) were barbarians and foreigners, chiefly from Scythia, hence denominated Σκύθαι, (as in v. 450, below). Lysistrata here facetiously addresses the maid-servant as if she were a minister of the female council, Σκύθαινα. Thus in the *Ecclesiaz.* (713.) κηρύκαινα denotes a woman herald. (Brunck.)

<sup>m</sup> Alluding probably to the adjuration mentioned in Æschylus (vii. ad Theb. v. 42.), where the Argive chieftains kill a bull and swear by its blood poured into a shield with a black rim. The solemn nature of this oath contrasted with the levity of that proposed by Lysistrata, must have had a highly ludicrous effect, and been much relished by an Athenian audience. Brunck compares the Acharnians (558.) παράθεις νῦν ὑπτίαν αὐτῆς ἐμοί.

LYS. What then can be our oath ?

MYR. If from some place  
We take a white horse and dissect the victim.

LYS. Wherefore a white horse ?

MYR. But how shall we swear ?

LYS. By Jupiter, I'll tell you, if you wish.

Turning a large black chalice upside down,

We'll make libation from a pitcher full

Of Thasian wine, and swear to pour no water 210

Into the cup.

LAM. Ah ! what an oath ! how much

I praise it, is not to be told. Let some one

Bring from within a goblet and a pitcher.

*[They are brought from all sides.]*

LYS. Oh dearest women, what a crowd of vessels !

Whoever seizes this may well rejoice.

Deposit this, and take the victim boar.

O queen persuasion, and thou, friendly cup,

Receive the sacrifices in a mood

Propitious to the women.

MYR. Of good colour

The blood, and whizzes finely out.

LAM. And smells 220

Sweetly, by Castor,

LYS. Suffer me, O women,

To swear the first.

MYR. Not so, by Aphrodite,

At least unless you should by lot obtain it.

\* \* \* \* \*

*[30 lines omitted.]*

\* \* \* \* \*

LAM. What shout is this ?

LYS. 'Tis what I warn'd you of.

For now the goddess' Acropolis

Has by the female band been occupied.

But thou, O Lampito, retreat, and place

All your affairs in order, leaving these

As pledges here with us: and we can fasten

The bolts with th' others in the citadel. 260



Gape open-mouth'd upon us, since nor he,  
 Cleomenes, who occupied it first,  
 Escap'd untouch'd, but, breathing still with rage  
 Laconian<sup>p</sup>, having given the arms to me,  
 Departed with his very little cloak, 290  
 Sordid, unclean, unkempt, six years unwash'd.  
 Thus I besieg'd, while sleeping at the gates,  
 That man, with his array of sixteen spears—  
 And shall my presence not restrain these women,  
 Foes to Euripides and all the gods,  
 From such great daring? may my trophy then  
 Be ne'er erected in Tetraptolis<sup>q</sup>.  
 But this remainder of my way is steep  
 That to the wish'd-for citadel conducts;  
 And we must draw this load without an ass. 300  
 Since these two wooden weights oppress my shoulder,  
 Still must we travel on and blow the flame,  
 Lest, on arriving at my journey's end,  
 Th' extinguished fire escape my observation.  
 Fough, what a smoke!—O sovereign Hercules,  
 How, rising from the dish like a mad dog,  
 It bites the eyes! Surc, 'tis the Lemnian fire<sup>r</sup>,  
 Or never had its teeth thus gall'd my rheum.  
 Haste to the citadel, and aid the goddess;  
 For when shall we assist her more than now, 310  
 O Laches?—fough, fough, out upon the smoke!

<sup>p</sup> Λακωνικὸν πνέων. This emphatic description of the fierce Lacedæmonian general, Cleomenes, who first possessed himself of the citadel of Athens and afterwards of Eleusis, may either mean *breathing violence*, or, more probably, having a mind attached to Laconian political sentiments—*ισχυρὸν ἢ τὰ Λακῶνων φρονῶν* (Schol.) So in the *Birds* (v. 1281.) *ἐλακωνομάνουν ἅπαντες ἄνθρωποι τότε* compare also the *Wasps* (v. 473, etc.) *ξυνὼν Βρασιῖδα*.

<sup>q</sup> This is a plain allusion to the glorious victory at Marathon; see the Scholiast, and Musgrave's note on the *Heraclidæ* of Euripides (v. 81.) Tetraptolis, or Tetrapolis, was a region of Attica, containing the four cities CEnoe, Probalathus, Tricorinthus or Tricorythus, and Marathon.

<sup>r</sup> Of the several explanations given of this expression the most natural appears to be that which supposes it to allude to the forges and furnaces of Vulcan in the island of Lemnos (hodie Stalimene q. d., *ἐς τὴν Λῆμνον*), reduced by Miltiades under the power of Athens; or it may simply denote a very fierce fire—*ἀντὶ τοῦ πάνυ γενναῖον* (Schol.)

'Tis thro' the gods this fire awakes and lives.  
 Why not, then, having first laid down the beams,  
 And plac'd within the jar our vine-twigg torch,  
 Light it, then burst the door with ram-like force?  
 And if the women loosen not the bolts  
 At our command, then must we burn the doors,  
 And overwhelm them with the fumigation.  
 Now lay we down the load—fie, what strange smoke!  
 Which of the Samian generals will assist 320  
 To bear our woody burdens'? they now cease  
 Oppressing my back-bone: but 'tis thine office  
 To wake the coal, O jar—and thou shalt bring me  
 With all celerity a lighted torch.  
 Queen Victory, assist—and let us raise  
 A trophy o'er the present hardiness,  
 That marks these women in the citadel.

C.W. I seem, O women, to see soot and smoke,  
 As of fire burning—we must hasten quickly.

S.-C. 1. Fly, fly, Nicodice<sup>1</sup>, ere yet 330  
 The flame to Calyce be set;  
 Ere round Critylla's head the fire,  
 Blown by indignant laws, aspire,  
 And the old men's destructive ire.

S.-C. 'Tis this I fear.—Am I a tardy aider?  
 2. For at the dawn of day I went to fill  
 My pitcher at the fountain, labouring hard  
 With crowd and tumult, rattling jars, and slaves  
 Jostling, and by the flagrant scourge impress'd,  
 I seize the urn, and bear my watery aid 340  
 To the ignited women of my tribe;

\* This, according to the Scholiast, appealing to Didymus and Carterus, is a satirical allusion to the treachery of Phrynicus, son of Stratonides, who, in the twenty-first year of the war, headed the conspiracy in the army at Samos, offered to put all the forces into the hands of Astyochus, and was assassinated soon after the appointment of Thrasybulus and Thrasyllus to the command, upon the re-establishment of democracy (see Thucydides, book viii. c. 51—92.)

<sup>1</sup> Nicodice and Critylla are the names of women shut up in the citadel. The latter is also mentioned, with Theone the wife of Proteus, in the Thesmophoriazusæ (vv. 897, 8.)

For I have heard that old disdainful men,  
 Laden with logs, as if to heat a bath,  
 Three talents' weight, went towards the citadel,  
 Threatening most dreadfully that they with fire  
 Th' accursed race of women must destroy.  
 Whom never may I see consum'd, O goddess,  
 But saving Hellas with her citizens  
 From war and all its desolating furies ;  
 For this thy seats have they possess'd, 350  
 O goddess of the golden crest ;  
 Thee I invoke, celestial maid,  
 Born near Tritonis' lake, to aid  
 This town, should any man's rash hand  
 Attempt to fire our female band—  
 Jointly by us be the full stream convey'd.

## SCENE II.

STRATYLLUS, CHORUS *of* OLD MEN, *and of* OLD WOMEN.

STR. Cease ho!—what tumult's this, O wicked wretches?  
 For good and pious men had ne'er thus acted.

C. M. This deed comes unexpected to our sight,  
 The female swarm is aiding at the doors. 360

C. W. Why fear ye us?—think you that we are many?  
 And yet ye see not our ten thousandth part.

C. M. O Phædria, shall we suffer them to prate so?  
 Must not one beat them till he break his staff?

C. W. Let us, too, place our pitchers on the ground,  
 That if a man against us lift his hand  
 These may be no impediment.

C. M. By Jove,  
 Had any one struck their jaws twice or thrice,  
 Like Bupalus', they would have had no voice<sup>u</sup>.

<sup>u</sup> i. e. if any one had threatened to treat them as Hipponax behaved to Bupalus; compare Horace, Epod. vi. 14.—

Qualis Lycambæ spretus infido gener,  
 Aut acer hostis Bupalo.

On which passage Doering observes—"qualis iram suam effudit Hipponax in

C.W. Lo, here I stand—let any one assault me, 370  
I'll show myself such that no other dog  
Can ever seize you.

C.M. If you wont be silent,  
In killing you I'll pound my age to grains.

C.W. Come, and but touch Stratyllis with a finger.

C.M. And what if I should maul her with my fists?  
What dreadful evil wilt thou do to me?

C.W. I'll bite thy lungs, and tear thine entrails out.

C.M. There is no poet than Euripides  
More wise, for there's no animal so shameless  
As woman.

C.W. Let us, O Rhodippe, take 380  
Our water-pitcher.

C.M. But on what account,  
O hated by the gods, art thou come hither,  
Bearing the water?

C.W. And why thou the fire,  
O neighbour to the tomb<sup>x</sup>, as if about  
T' ignite thyself?

C.M. I, having rear'd a pile,  
Would set thy friends on fire.

C.W. And I would quench  
Thy flame with this.

C.M. Wilt thou my fire extinguish?

C.W. The deed will quickly show you this.

C.M. I know not  
Whether to burn them with this lamp I hold.

C.W. If thou by chance art filthy, I will give 390  
A bath.

Bupalum, quod is cum Anthermo Hipponactis imaginem foeditate insignem, deridendam circulis exposuerat (Plin. xxxvi. 5.) uterque autem Poeta, Archilochus quidem Lycamben, Hipponax vero Bupalum et Anthermum, iamborum suorum acerbitate ad restim redigisse dicuntur."

<sup>x</sup> ὦ τύμβε. So Euripides (Med. 1209.) τὸν γέροντα τύμβον which the Scholiast explains as I have translated this passage—

τὸν πλῆσιον θανάτου ὄντα.

The French Translator renders the words very strangely—"O vieil échappé de l'Achéron." Compare the Ecclesiastus (v. 905.), τῷ θανάτῳ μέλημα· addressed by a youth to an old woman. Brunck's translation is "senex Acheruntice."

C.M. To me a bath, O dirty wretch?

C.W. And that a nuptial one.

C.M. Hear you her boldness?

C.W. It is that I am free.

C.M. I will restrain

Thy present noise.

C.W. But thou wilt be no more

A Heliastic judge.

C.M. Ignite her hair.

C.W. O Achelous, do thy work.

C.M. O me

Unhappy!

C.W. Was it warm?

C.M. How, warm? wilt thou

Not cease? what art thou doing?

C.W. Watering thee,

That thou may'st spring again.

C.M. But I am now

All dry and trembling.

C.W. Then, since thou hast fire, 400

It will be in thy power to warm thyself.

*Enter a MAGISTRATE.*

MAG. Hath then the women's wantonness shone out—

Frequent drum-beatings and Sabazian rites<sup>1</sup>;

And on the roofs this weeping for Adonis,

Which I so late in the assembly heard?

Demostratus<sup>2</sup> (ill-fated may he perish!)

<sup>1</sup> *ᾠὴ τυμπανισμὸς χοῖ πικνοὶ Σαβάζιοι.* That is, according to the Scholiast, the orgies of Bacchus, οἱ ὀργιασμοὶ τοῦ Σαβαζίου so called from *σαβάζειν*, synonymous with *εὐάζειν*, to shout, as was customary in the rites of this god. The weeping for Adonis, mentioned in the next line, (Ἀδωνιασμός) will remind the reader of the spectacle beheld by Ezekiel in the chambers of imagery, (chap. viii. 14.) women weeping for Tammuz, i. e. Adonis (see the Vulgate, and Theodotian in V. L. ap. LXX. ed. Bos.)

——— when by the vision led

His eye survey'd the dark idolatries

Of alienated Judah.—(Milton, P. L. book i.)

<sup>2</sup> This general was of the opposite party to Nicias, the great friend to Aristo-



- Advis'd the armament 'gainst Sicily ;  
 But his wife, dancing, cries—" Ah ! for Adonis !"  
 Demonstratus advis'd us to enrol  
 The heavy-arm'd Zacynthian<sup>a</sup> soldiery ; 410  
 But his inebriate wife upon the roof  
 Told them to beat their bosoms for Adonis ;  
 While the god's hate, that wretch Cholozyges,  
 Was forc'd to raise his voice to a high strain,  
 So loud and so indecent were their songs.  
 C.M. And what, if you should hear their insolence ?  
 Who with their tongues revile, and from their pitchers  
 Bathe us with such a stream, that we may shake  
 Our reeking clothes, as if we'd wet ourselves.  
 MAG. I swear, by Neptune, the marine, 'tis just<sup>b</sup> : 420  
 For when ourselves in evil courses join  
 With women, and in luxury instruct them,  
 Counsels like these spring from them—then we speak  
 After this fashion in the workmen's shops—  
 " Goldsmith, that necklace, which thou hast prepar'd,  
 As my wife frolick'd in the evening dance,  
 An acorn from its setting fell—for me,  
 I am obliged to sail for Salamis ;  
 But, if thou art at leisure, by all means  
 At even come to her and reset the nut." 430  
 Another to a shoemaker will say,  
 Whose youth with more than boyish vigour glows—  
 " O shoemaker, my wife's shoe-latchet pinches

phanes, and proposed the sailing of the expedition to Sicily on the very day in which the Athenian women were celebrating the funeral rites of Adonis, which was regarded as ominous of ill success (see Plutarch in his life of Nicias, who, as Palmer observes, throws great light on this passage.) The phrase *ὁ μὴ ὤραισι* is very elliptical, and occurs again with some variation at v. 1037. *ἀλλὰ μὴ ὥρας ἴκοισθ'*.—The Scholiast says that Demonstratus, or, as he erroneously calls him, *Philostratus*, was called *Βουζύγης*, and on account of his melancholy disposition Aristophanes gives him the sobriquet of *Χολοζύγης*.

<sup>a</sup> Troops from the island of Zacynthus, now Zante, in alliance with the Athenians (Schol.)

<sup>b</sup> *Νῆ τὸν Ποσειδῶ τὸν ἀλυκόν*. This epithet of Neptune the Scholiast interprets *τὸν θαλάσσιον*, and says that some suppose it to be derived from Halyx, a city of Peloponnesus, where Neptune was particularly worshipped. The Ravenna Codex here reads *ἀλυκῶ*, which Invernizius rightly rejects.

Her little toe, it is so delicate—  
 Then come thou at mid-day and loosen it,  
 That it may fit more widely." Such result  
 Have I encounter'd from these accidents.  
 I being then a senator, whose care  
 Is to supply the rowers with provision<sup>c</sup>;  
 Now, when there is necessity for money, 440  
 Am by the women shut out from the gates.  
 But there's no profit in this standing still—  
 Bring bars, that I may curb their insolence.  
 Why gapest thou, O wretch? engag'd in nought,  
 But, turning toward the liquor-shop thine eyes?  
 Will you not place your bars beneath the gates,  
 And heave them up; on this side I'll heave with you.

Lys. Stir nothing with your levers—for I come  
 Out of my own accord: what need of bars?  
 They are not wanted more than mind and judgment.

MAG. Is't true, O thou accursed?—where's the lictor? 451  
 Seize her, and bind her hands behind her back.

Lys. Nay, by Diana, if his hand but graze me,  
 Although a public servant, he shall rue it.

MAG. Art thou afraid? will you not by the middle  
 Seize her, and with his aid completely bind?

STR. I swear, by Pandrosos, if thou but lay  
 A hand upon this woman, thou shalt walk  
 In unclean terror.

MAG. See thine unclean terror!  
 Where is another archer? Bind her first; 460  
 For she too is a prater.

Lys. If to her  
 Thou but apply a finger's point, I swear,  
 By the light-bearing goddess, thou shalt soon  
 Ask for a cupping-glass<sup>d</sup>.

<sup>c</sup> The duty of supplying the naval forces with their provision and equipments devolved upon the trierarchs, and was denominated *τριηραρχεῖν* but the rebellious women now occupying the citadel, that duty was of necessity abandoned: *πρόβουλος* properly denotes a magistrate chosen in times of peculiar emergency, at first twenty in number, and after the disastrous expedition into Sicily more were appointed.

<sup>d</sup> *κύαθον αἰτήσεις τάχυν*. Meaning to say that she would so beat him with her

MAG. What is all this?

Seize on this woman—I will stop the exit  
'Gainst any one of you.

STR. If you approach her,  
I swear, by Tauric Dian, to pluck out  
Thy hairs, and cause thee bitter lamentation.

MAG. Oh wretched me! deserted by the archer.—  
But we by no means should submit to women. 470  
Let's go together in array against them,  
O Scythians.

Lys. By the goddesses, ye then  
Shall know that on our side four female bands  
Are rang'd within all arm'd.

MAG. Turn back their hands,  
O Scythians.

Lys. Allied women, hither haste,  
Ye that sell seeds, eggs, potherbs, in the market\*,  
Ye tavern-keepers, bread and garlic venders,  
Will ye not drag, nor strike, nor drive them off?  
Nor load them with reproaches and disgrace?  
Leave off, retreat, despoil them not.

MAG. Ah me, 480  
How badly has my archery succeeded!

Lys. But what was in thy thoughts?—didst thou imagine  
That they were certain female slaves, 'gainst whom  
Thou camest, or that women have no gall?

MAG. Much, by Apollo, if a vintner's near'.

fists to the detriment of his eyes, as to render the application of a cupping-glass necessary in order to reduce the swelling occasioned by the blows. So in the *Peace*, v. 533, 4.—

ὑπωπιασμέναι  
ἀπαξάπασαι καὶ κνάθους προσκείμεναι.

\* This and the next line are composed each of a word of thirteen syllables, headed by ὦ.

ὦ σπερμαγοραιολεκιθολαχανοπώλιδες·  
ὦ σκοροδοπανδοκευτριαρτοπώλιδες.

The former of these, as Fl. Christianus intimates, appears to glance at the mother of Euripides, who was a dealer in potherbs.

† A satirical reflection upon the vinolent propensity of the Athenian females, who, if a vintner were at hand, would not fail to turn aside, and, when in liquor, to commence a drunken brawl. (Brunck.)

C.M. How many words thou spend'st in vain, O thou this  
land's inspector!

Why on this parley enter now, with beasts like these  
to hector?

Hast thou forgotten in what bath they gave thy clothes  
lavation,

And that without lixivium's aid, to cleanse them by  
purgation?

C.W. It is not right, O wretch, to lay a hand upon thy neigh-  
bours; 490

For if thou do be sure our hand thy swollen eye be-  
labours:

Since like a virgin would I sit in quiet meditation,  
Not causing any one to grieve, no straw to quit its sta-  
tion,

Provided none, like nests of wasps, shall give me pro-  
vocation.

C.M. O Jove, to what shall we apply  
Or use this monstrous progeny?

For these are deeds that may not be endur'd;  
But let us with united skill

Explore the secret of their will,

That has thy city, Cranaus, secur'd, 500

The sacred grove, and tower rear'd on her pathless hill.

But ask, nor be persuaded easily,

Bringing forth all thy reasons: since 'twere base  
To suffer such a deed to pass unprov'd.

MAG. This first I wish, by Jove, to hear from them,  
With what design clos'd you, and barr'd yourselves  
Within our citadel?

LYS. That we might keep  
The public money safe—nor ye fight for it.

MAG. Fight we then for the money?

LYS. Yes, and all

Besides has been confounded; for Pisander's, 510

ε According to the Scholiast, Pisander was set over the republic at Athens, together with Theramenes and Phrynichus, and re-established the aristocratical government of four hundred tyrants, after the dissolution of the democracy, and removal



**Lys.** **Then shalt thou**  
**So much the more lament.**

**MAG.** Croak to yourself,  
Thou ancient hag, and speak to me.

**Lys.** I'll do't.  
We in the former war and time have borne,  
With our accustom'd modesty, whate'er  
You men incline to do—not suffering us 540  
To mutter, which alone displeases us.  
But well we understood you—and ofttimes,  
Being within, have heard that you were plotting  
Some mighty deed against us—then possess'd  
By inward grief, but with a smiling brow,  
We ask'd you what relating to the treaties  
Have you this day determin'd to inscribe  
Upon the pillar, 'mid th' assembled people?  
“And how does this concern you?” says some man—  
“Will you not hold your peace?” Then I was silent.

**Wom.** But ne'er would I have been so.

**MAG.** **Thou hadst rued it, 551**  
If thou hadst not been silent.

**Lys.** For that reason  
I held my tongue at home: then having heard  
Some more pernicious counsel on your parts,  
We would demand—"O husband, wherefore act  
So foolishly?" but he, with look askance  
Having survey'd me, straight replied—"Unless  
You weave the warp, long will thy head lament it—  
But war shall be the care of men."

**MAG.** By Jove,  
He spoke this rightly.

**Lys.** Rightly? how, O wretch, 560  
If we have not the license to advise  
Whenever you deliberate amiss?  
But when we heard you plainly in the streets  
Declare, "By Jove, there is no other man  
Now in the state," th' assembled women thought,  
Greece by a common effort to preserve.  
For wherefore should we any longer wait?

If then you'd listen to us in your turn,  
 And, listening to our words of useful import,  
 Be silent like ourselves, we would erect 570  
 Your former state again.

**MAG.** Restore us? ye?  
 Thou speak'st a strange thing, and, to me at least,  
 Not to be borne.

**LYS.** Silence!

**MAG.** Shall I be silent  
 For thee, who bearest on thy head a veil<sup>b</sup>?  
 Sooner would I not live.

**LYS.** But if this be  
 A hind'rance to thee, take and bind it round  
 Thy head, and then be silent, and this basket;  
 Then gird thyself, card wool, and feed on beans<sup>i</sup>;  
 But war shall henceforth be the women's care.

**C.W.** Retreat, O women, from your pitchers, that 580  
 We also may in turn assist our friends;  
 Since I with dancing never should be tir'd,  
 Nor would fatigue my pliant knees assail.  
 Our courage prompts us always to go on,  
 With those who are possess'd of native grace,  
 Boldness, and wisdom, patriotic lore,  
 With prudence join'd: but oh, thou progeny  
 Of most courageous mothers, sharp as nettles,  
 Go with an ardent unrelenting mind,  
 For still with favouring gale ye run your course. 590

**LYS.** But if sweet-minded Love and Aphrodite,  
 The Cyprian queen, throughout your frame breathe love,

\*                      \*                      \*                      \*                      \*

\*                      \*                      \*                      \*                      \*

<sup>b</sup> In this small dialogue Lysistrata advises the magistrate to take the veil from her head and place it on his own, that it may be no impediment to her free speech.

<sup>i</sup> *κατὰ ξαίνειν συζωσάμενος,*  
*κυάμους τρώγων.*

These last words probably allude to the forensic disposition of the Athenians, and their love of judicial condemnations—*ἀντὶ τοῦ δικάζειν* (Schol.) So in the *Knights* (v. 41, 2.), Demosthenes distinguishes them by the epithets *κυανοτρῶξ*, *Δῆμος Πυκνίτης*.

I think that we hereafter shall be call'd  
Lysimachæ among the Greeks<sup>k</sup>.

MAG. For what  
Achievement?

Lys. If we hinder them with arms  
From traversing in furious mood the forum.

WOM. 'Tis so, by Paphian Venus, for they now  
Traverse all arm'd the herb and pitcher market, 600  
Like Corybantes<sup>l</sup>.

MAG. True, by Jupiter;  
For this becomes brave men.

Lys. And yet it is  
A thing ridiculous, that any one  
Arm'd with a shield and gorgon should buy groundlings<sup>m</sup>.

WOM. By Jove, I've seen a phylarch with long hair  
On horseback throw into his brazen casque  
An egg which he had stolen from an old woman;  
While he from Thrace, shaking his dart and buckler  
Like any Tereus, frighten'd the fig-seller<sup>n</sup>,  
And swallow'd the ripe fruit.

MAG. But how shall ye 610  
Have power to stop the much-distracted course  
Of things, and to dissolve them in our coasts?

Lys. Full easily.

MAG. How? show us.

Lys. As when thread

<sup>k</sup> Namely, as having put an end to the war—*pugnarum diribitricæ* (Bergler); compare *the Peace*, v. 957.

<sup>l</sup> This name is also significant of war, being derived from *κόρυς*, a helmet (Berg.) The following chorus of women, especially the concluding part of it, which begins

ἰθέλω δ' ἐπὶ πᾶν ἵεναι μετὰ τῶνδ'  
ἀρετῆς ἔνεχ', αἷς  
ἐνὶ φύσις, ἐνὶ χάρις, κ. τ. λ.,

contains an eloquent enumeration of the qualities which are essential to the composition of a warlike character.

<sup>m</sup> *δταν ἀσπίδ' ἔχων καὶ Γοργόνα τις κᾶτ' ὠνήται κορακίνους*. See the note on the gorgon shield of Lamachus (Achar. v. 54.): *κορακῖνος* denotes either a young raven or a fish of small account brought from the Black Sea.

<sup>n</sup> The shield called *πέλτα* was particularly borne by the Thracians, of whom Tereus was king. On the word *δρυπέπεις* Fl. Chris. remarks, that under the name *δρυδς* is understood every kind of fruit, as well as tree.



Be tangled in the spinning, thus we seize,  
And drag it on the spindles here and there;  
Thus will we end this warfare, if permitted,  
Drawing it different ways thro' embassies.

MAG. Think you, O foolish women, that from wool,  
Spun thread, and spindles, ye can make to cease  
This dreadful state of things?

Lys. If any sense 620  
Were in you, ye had manag'd all affairs  
As we our wool.

MAG. How so? Give me to know it.

Lys. You ought at first, as in the bath we lave  
The fleece, that we may cleanse it from its dirt,  
With rods to drive bad subjects from the city,  
And gather out the thistles; as for those  
Who mutually cohere and press each other  
To gain the magistracies, we must card them,  
And cleanse the heads from filth; then in a basket  
Throw all, and comb them for the common good, 630  
Mingling the foreigners, your friends, and strangers°;  
And if there be a public creditor,  
To mix them altogether in the mass.  
The cities, too, by Jove, which from this land  
Are colonis'd, you must regard as wool  
That lies in separate locks: then from all these  
Collect one mighty ball, and weave thereof  
A tunic for the crowd.

MAG. Is't not then strange  
That they affairs like these sift and involve,  
Who take no part whatever in the war? 640

Lys. And yet, O all detestable, we bear  
More than a double charge therein, who first  
Gave birth to sons, and sent them forth to war.

MAG. Keep silence, nor remind us of our woes.

° καταμειγνύντας τοὺς τε μετοίκους. The μέτοικοι were such as left one city of Attica to settle in another, and paid annually a sum of twelve drachmas (about eight shillings of our money), which was called τὸ μετοίκιον: a tribute which was also paid by manumitted slaves. Of these μέτοικοι our author speaks very contemptuously in the *Acharnians* (v. 482.), calling them *the townsmen's chaff*.

Lys. Then, too, when in our youth we may rejoice,  
 The wars compel us to pass widow'd nights ;  
 And passing by ourselves, yet for the damsels  
 Who grow old in their chambers am I grieved.

MAG. Grow men not old as well?

Lys. By Jupiter,  
 The thing thou speakest of is not the same; 650  
 For the returning soldier, tho' he be  
 Grey-headed, soon espouses a young girl.  
 But short's the woman's opportunity,  
 And if she seize not this no one is willing  
 To wed her, but she sits watching her fate<sup>p</sup>.

MAG. But he who still can act a manly part—

Lys. Then wherefore diest thou not? since it is  
 To purchase thee a coffin: and thy cake  
 Of honey I will knead.

W. 4. Here, take this crown,  
 And gird thee with it.

W. 1. These receive from me. 660

W. 2. Take, too, this chaplet.

Lys. Where's the need? what seek'st thou?  
 Go to the vessel, Charon summons thee,  
 And thou delay'st his launch into the deep.

MAG. Is it not dreadful that I suffer thus?

Nay, but, by Jove, I to the magistrates  
 Will show myself, accoutred as I am.

Lys. Blamest thou that we have not laid thee out?  
 But early in the dawn of the third day  
 The three things requisite will come from us<sup>q</sup>.

<sup>p</sup> ——— οττενομένη δὲ κάθηται i. e. speculating upon the probabilities of her marriage—the Scholiast excellently says, ἀντὶ τοῦ κλυδοιζομένη, περὶ γάμου χρησιμοδοούμενη. The interpretation of the French translator appears very strange, *elle n'est bonne qu'à tirer des horoscopes*.

<sup>q</sup> That is, according to Fl. Christianus, τὰ τρία τῶν εἰς θάνατον, because three kinds of death were proposed to the condemned, viz. the sword, the rope, and hemlock. Bergler proposes to read τὰ θρία, a plebeian term, for ἐντάφια, the funeral shroud. It is remarkable that Invernizius should object to Brunck's harmonious arrangement of the preceding line, ἀλλ' εἰς τρίτην γοῦν ἡμέραν σοι πρὸ πάνυ, and give instead of it this rugged senarius, ἀλλ' εἰς τρίτην τὴν γοῦν ἡμέραν πρῶ

C.M. No longer let him sleep, whoever is free. 670

But take we this affair in hand, O friends ;  
For now methinks I smell more deeds and greater,  
Chiefly the tyranny of Hippias.

And much I fear lest some of the Laconians,  
Who came together here from Clisthenes,  
Excite the women, hated by the gods,  
'To seize our wealth and pay, by which I liv'd.  
'Tis strange that such as these should now advise  
The citizens, and, women as they are,

Prate to the brazen spear ; with us besides 680

'Treat of the peace between us and the men  
Of Lacedæmon, whose fidelity  
Vies with the gaping wolf—but these designs  
'They weave, my friends, affecting sovereign power.

Yet over me they shall not tyrannise ;  
Since I will be upon my guard, and bear  
The sword, henceforth hid in a myrtle-branch,  
And in the forum, near Aristogiton',  
Appear in arms—thus will I stand by him,  
While he enables me to strike the cheek 690  
Of this old woman, hated by the gods.

C.W. When thou returnest home not she who bore  
Will recognise thee.—But, O dear companions,  
First let us place these things upon the ground ;  
For we, O all ye citizens, begin  
A speech that is of service to the state—  
And justly, too, for she hath nourish'd me  
In splendid luxury : since from the age

*πανν.* The old reading *πρωτ* is evidently corrupt, as in Attic writing this word is never a dissyllable. The third day is named, as on that the supper of the dead was laid out (Schol.) With this speech of Lysistrata, especially the words *οὐχὶ προθυμιοῦσθά σε*, the French translator aptly compares Persius Sat. iii. 103.

Hinc tuba, candelæ ; tandemque beatulus alto  
Compositus lecto, etc.

as Fl. Christianus had done before him.

' i. e. near the column erected in honour of this illustrious hero, whose memory was so deservedly cherished by the Athenians.

Of seven I bore the sacred mysteries<sup>a</sup>.

I was the grinder then<sup>1</sup>: at ten years old

700

I wore the flowing robe of saffron dye,

And, like a she-bear, queen Diana's victim,

Was one in the Brauronian ceremonies<sup>u</sup>,

And bore the mystic basket when I was

A full grown girl, wearing a chain of figs.

Ought I then to advise well for the state?

Tho' I am born a woman, let not this

Excite your jealousy, if I bring counsel

The best of all for present circumstances.

For in the common stock I have a share,

710

Since men I introduce—but no concern

In the sad aged citizens have you,

By whom the contribution by your fathers

Rais'd from the Median spoil, has been expended,

<sup>a</sup> ἐπτά μὲν ἔτη γεγῶσ'  
εὐθὺς ἡρῶηφόρουν.

The ἀρρηφορία or ἐρσηφορία denote those sacrifices which were carried by the Athenian virgins in honour of Diana or Herse, the daughter of Cecrops, ἀπὸ τοῦ ἀρῶητα φέρειν, from *bearing mysteries*. Under the title of Ἀρῶηφόροι Menander wrote a comedy, of which Walpole has given a short fragment (Com. Græc. Frag. p. 32.) It appears from these passages that virgins of the most tender age were employed in these sacred ministeries (see Thucyd. vi. 56.)

<sup>1</sup> εἰτ' ἀλετρις ἢ (ἀντὶ τοῦ ἡμην) ὑπῆρχον, as the Scholiast observes, who also informs us that these ἀλετρίδες were noble virgins consecrated to the goddess, whose office, like that of the ἱεροὶ μυλῶνες, it was to grind the cakes used in the mysteries; they were of noble birth, and the office was held in great honour: so v. 1193. ὁπόταν τε θυγάτηρ τινὶ κανηφορῇ. This further appears from the assertion of the leader of the female chorus in the next line, that at ten years old she wore a saffron robe (τὸν κροκωτὸν), a distinction of high families among the Greeks, as the *hyacinthina* or *ianthina lena* was with the Romans (see Persius Sat. i. 32.)

<sup>u</sup> ——— Ἀρχηγέτι  
καταχέουσα τὸν κροκωτὸν ἄρκτος ἢ Βραυρωνίους.

This alludes to the sacred rites established in honour of Diana, performed by virgins not younger than five nor older than ten years—who were said ἀρκεύειν or δεκατεύειν—from the bear ἄρκτος, which was in a manner personated by one of the virgins about to be married, in commemoration either of the tame animal of that species, whose death by the brothers of a damsel whom he had killed provoked the vengeance of the goddess, or from the bear substituted for Iphigenia about to be sacrificed at Brauron, a town of Attica, as some affirm, instead of Aulis—(Bergler.) The gloss of the Scholiast upon Ἀρχηγέτι is τῇ δεισποίνῃ Ἀρτέμιδι.

Nor bring you any tribute in its stead.  
 But we moreover are in jeopardy  
 Of ruin at your hands.—Should you then mutter?  
 But if in aught you're troublesome to me,  
 I'll strike you on the cheek, with this hard buskin<sup>\*</sup>.

C. M. Are not these things a mighty insolence? 720

And yet methinks the affair will go on farther.  
 But 'tis the part of each well-furnish'd man,  
 The hazard to repel; come, let us doff  
 The tunic, since a man should scent of manhood,  
 But 'tis not fitting that he be envelop'd<sup>†</sup>.

Then come we in our ancient might,  
 Such as when trod Lipsydrium's height  
 Our feet with wolf's-skin cover'd o'er;  
 Now be we as we were before,  
 Let us our pristine youth resume, 730  
 Deck all our frame with vigorous plume,  
 And shake this aged burden to the tomb.  
 For to these women e'er so small a handle  
 Should any of us give, they will lack nothing  
 Of handicraft assiduous; but will build  
 Vessels, and fit a hostile fleet against us,

<sup>\*</sup> τῷδε γ' ἀψήκτῳ πατάξω τῷ κοθόρνῳ τὴν γνάθον. This epithet here may be considered synonymous with σκληρῷ καὶ ἀμαλάκτῳ, or it may denote *soiled*, *unwiped*, from a privative and ψήκω or ψάω, detergeo—the latter interpretation appears to be more suitable with a woman's buskin. (J. Seager, Palmer).

<sup>†</sup> ἐντεθριῶσθαι. This word properly signifies, to be enveloped, as meats or other eatables, in fig leaves, (θριᾶ). The Scholiast interprets the word by ἐντετυλίχθαι, ἐσκευάσθαι, or more correctly ἐνσκευάσθαι (Bergler). Lipsydrium, mentioned in the next line but one, was a mountainous district of Attica, above mount Parnes, named from the want of water, and fortified by the Alcmaeonidæ against the tyranny of the descendants of Pisistratus. They were denominated λευκόποδες, from the whiteness of their feet, probably covered with thongs made of wolf's leather, or from their shields bearing the insignia of a wolf—(Scholiast, confirmed by Photius, ad verb. λευκόποδας, who refers at length to this passage.) The old coryphæus of the chorus, with characteristic senile recollection, here addresses his companions as if they were formerly among the patriotic descendants of Alcmaeon, and wishes to arouse their dormant energies to resist an attempt on the part of the women, incited by Lysistrata, to re-establish a tyranny as dangerous to the state as that of Hippias. Compare Anacreon, (Od. 31. 5. ed. Barnes.) ἑμαίνετ' Ἀλκμαίων τε κῶ λειυκόπους Ὀρίστης. Eurip. Bacchæ, 654. οἰστροῖσι λευκὸν κῶλον ἐξηκόντισαν.

Like Artemisia<sup>a</sup>; but if they should turn  
 To horsemanship, I straight cashier the knights.  
 For woman is an animal that clings  
 Most firmly to the horse; nor when he runs 740  
 Would she roll off;—survey the Amazons,  
 Whom Micon painted in equestrian fight<sup>a</sup>  
 With men; but it behov'd us to have seiz'd  
 And fitted all their necks to the bor'd wood.  
 C.W. Now, by the goddesses, if thou provoke me,  
 I will let loose the fury of my nature<sup>b</sup>,  
 And cause you, curried well, to call for aid  
 Upon your fellow tribesmen; but let us  
 O women, likewise doff our female garb,  
 And show incontinent our sex's rage<sup>c</sup>. 750  
 Now let some one approach to me,  
 That garlick may no longer be  
 His food, nor beans of sable dye<sup>d</sup>;  
 And if thou but speak calumny,  
 (Since swelling bile inflames my heart)  
 I'll act the midwife beetle's part,  
 While thou, bereft, the eagle-mother art<sup>e</sup>.  
 Wom. I care not for you, while my Lampito

<sup>a</sup> Alluding to the statagem, quoted by Fl. Christianus from Vitruvius, by which Artemisia, queen of Caria, effected the capture of Rhodes, by means of some Rhodian vessels which she had taken in her own port.

<sup>a</sup> This was the celebrated picture with which Micon, or as the Scholiast calls him, Mecon, son of Phranicus, an Athenian, adorned the pœcile or picture gallery at Athens. The true reading here, *ἔγραψ' ἐφ' ἵππων*, is much corrupted in several of the editions, some giving *ἔγραψεν*, contrary to the metre, and others *ἔγραψε φιλίππῳ*.

<sup>b</sup> *λύσω τὴν ἐμαυτῆς ὕν ἐγὼ δὴ*. That is, all the native fierceness of my disposition—*τὴν φύσιν λέγει, τὴν ἀργὴν* (Schol.)

<sup>c</sup> *ὥς ἂν ὄζωμεν γυναικῶν αὐτοδὰξ ὠργισμένων*, i. e. *παραχρῆμα* or *πάνυ*, as the Scholiast here interprets the word. Brunck's version is *ut oleamus fœminas pertinaciter iratas*.

<sup>d</sup> *μηδὲ κυάμους μέλανας*. That is, according to the interpretation of the Scholiast, that he may not any longer exercise the functions of a judge—*ἵνα μὴ δικάσῃ*. So Demos, the personification of the Athenian people, is called *κυαμοτρῶξ*, (*the Knights*, v. 41.) on account of his fondness for litigation, especially for pronouncing the sentence of judicial condemnation.

<sup>e</sup> Alluding to the fable of the beetle devouring the eggs of the eagle. See *the Peace*, (v. 129, etc.) where the same fable is referred to by Trygæus.

Survives, and the dear noble Theban maid  
 Ismenia, for no power will e'er be thine, 760  
 Not if thou wert to publish seven decrees,  
 Who art, O wretch, hated by all mankind,  
 Even by thy neighbours: so that yesterday,  
 When I to Hecate was celebrating  
 The joyous feast, out of the vicinage  
 I call'd an honest maid, lov'd by the children,  
 An eel of the Bœotian lake<sup>f</sup>, but they  
 Refus'd to send her, sway'd by thy decrees;  
 And yet you will not cease from uttering them,  
 Ere some one seize thy legs and break thy neck. 770

### ACT III. SCENE I.

#### CHORUS of WOMEN, LYSISTRATA.

C.W. O leader of this deed and high design<sup>g</sup>,  
 Why with so sad a brow com'st from the house?  
 Lys. The coward women's deeds and female mind  
 Make me walk thus dejected up and down.  
 C.W. What say'st?—what say'st thou?  
 Lys. 'Tis the truth, the truth.  
 C.W. But what is this so sad? inform thy friends.  
 Lys. 'Tis base to speak and grievous to be silent.  
 C.W. The ill that we've endur'd now hide not from me.  
 Lys. To speak in brief, our passions conquer us.  
 C.W. O Jove!—  
 Lys. Why call on Jove? the thing is so 780  
 No longer from their consorts can I keep them—  
 For they desert—the first I apprehended  
 Cleansing the entrance where Pan's cavern lies;  
 Another creeping by a windlass down,

<sup>f</sup> This is said in a sportive mood; *παρὰ προσδοκίαν*, (Schol.) The emendation of Bisetius (*ἀγαπητήν* for *καμπητήν*) adds much to the force of the passage.

<sup>g</sup> These lines are addressed, by the chorus of women, to Lysistrata, whom they see coming from the citadel, with a dejected and sorrowful countenance, on account of the failure of her design on the women. According to the Scholiast, the question of the chorus is parodied from the *Telephus* of Euripides, (*Fragment xv. ap. Musgrave.*)

With serpent pace ; another who deserted,  
 And one whom meditating how to fly  
 Upon a sparrow to Orsilochus,  
 I yesterday dragg'd downwards by the hair :  
 And thus they weave all manner of excuses  
 For going home—and one of them now comes : 790

*Enter a WOMAN.*

Ho ! whither runnest thou ?

WOM. I would go home,  
 For there my fleeces of Miletus are  
 Entirely eaten up by moths.

Lys. What moths ?  
 Wilt thou not turn back ?

WOM. By the goddesses,  
 But I will quickly come, soon as I spread  
 Upon the couch—

Lys. Spread not, nor go at all.

WOM. But shall I suffer that my fleeces perish ?

Lys. If it must be so.

*Enter a second WOMAN.*

W. 2. Wretched, wretched me !  
 For my fine linen which I've left at home  
 Unbark'd—

Lys. Here is another who comes out 800  
 For her fine linen which has not been bark'd.

W. 2. But by Diana, straight will I return  
 When I have bark'd it.

Lys. Do not, do not bark it,  
 For if thou should'st begin, another woman  
 Will wish to do the same.

\* \* \* \* \*

[25 lines omitted.]

\* \* \* \* \*

But, O good friends, resist, and patiently  
 Sustain your woes, at least a little time—



Since by an oracle it is declar'd  
That we shall victors prove, if no division  
Prevail among us: this is the decree.

C.W. Tell us what it declares.

Lys. Be silent then.

*Oracle.*

"But soon as swallows in one place shall cower<sup>b</sup>  
Avoiding phallic rites and Epop's power;  
Evils will have a pause, and thundering Jove  
All that was once beneath shall place above"— 840

C.W. What, shall we women have the upper hand?

Lys. "But if the swallows fond of discord prove,  
And swift-wing'd from the sacred fane remove,  
Henceforth no bird will seem more prone to love."  
Clear is the oracle by Jupiter—  
O all ye gods, let us not now despair,  
Sunk in dejection—enter—for 'twere base,  
O dearest friends, to thwart the oracle.

C.M. To you I would address a word  
Which erst while yet a boy I heard; 850  
A certain youth Melanion hight<sup>i</sup>,  
When flying from the nuptial rite,

<sup>b</sup> Bergler imagines, with great probability, that Aristophanes had before his eyes the oracle mentioned by Herodotus, (Erato, xxxvii.) as having been delivered by the Pythia to the Argives and Milesians—which runs thus—

ἀλλ' ὅταν ἡ θήλεια τὸν ἄρσενα νικήσαντα  
ἔξελάσῃ καὶ κῦδος ἐν Ἀργείοισιν ἄρῃται.

<sup>i</sup> This young man appears to have been another Hippolytus, both in regard to his passion for the chase, and his aversion to female society. This choral song of the old men is well answered by the women, who in their turn recite the story of the misanthropic and solitary Timon, who, in the emphatic language of Aristophanes, was a very Ἐρινύων ἀπορρώξ. The oracular response is thus translated by Beloe.

When female hands the strength of man shall tame,  
And among Argives gain a glorious name;  
Women of Argos shall much grief display,  
And then shall one in future ages say,  
"A serpent huge which writhed its body round,  
From a keen sword received a mortal wound."

Compare Lycophron, quoted by Fl. Chr., τὴν φοιβόληπταν αἰνέσει χελιδόνα.

Came to the desert's dark retreat,  
 And on the mountains fix'd his seat.  
 Then weaving the deceitful snare,  
 He with one dog pursued the hare,  
 And kept by hatred from his home,  
 Backward no longer would he roam,  
 Such his aversion to the fair ;  
 And them with no inferior hate  
 We, as Melanion wise, abominate.

860

O.M. A kiss, old woman, I would beg—

Wom. On onion thou'rt not wont to dine—

O.M. And kick thee with extended leg—

Wom. A dense and bushy beard is thine.

O.M. Rough, too, Myronides was there,

And blackened with posterior hair

A hostile object to his foes,

Phormio was likewise one of those <sup>h</sup>.

C.W. I also would relate a tale

870

To counterpoise Melanion's scale.

One Timon liv'd in days of yore,

Whose face, with thorns all cover'd o'er,

Kept wanderers from approaching nigh,

A very furies' progeny.

Then Timon far from mortals fled,

By bitter detestation led,

And many a curse invoked upon their impious head.

So this your friend to wicked men was mov'd

By hatred, but by women dearly lov'd.

880

Wilt thou I strike thy cheek?—

O.M.

Not so ;

And yet I tremble at the blow.

\* \* \* \* \*

*Omitted from line 828 to line 1215.*

\* \* \* \* \*

<sup>h</sup> The celebrated Athenian general mentioned by the chorus in *the Knights*, (v. 560.) on which passage see the note.

*Enter a MARKET HAUNTER, and a VALET.*

M.H. Open the door<sup>1</sup>. 1040

VAL. Wilt thou not hence? and wherefore sit you here?  
Shall I with this lamp burn you?—troublesome  
This station is—

M.H. I cannot do't.

VAL. But if  
You needs must act thus, we will gratify you,  
And bear it patiently.

M.H. We too will bear it  
Like you with patience.

VAL. Will you not depart?  
Long shall your hairs lament it.—Will you not  
Depart, that the Laconians may go home  
In quiet, having feasted well within?

*An ATHENIAN entering from the Feast.*

ATH. I never yet saw such an entertainment: 1050  
Truly facetious the Laconians were,  
And we exceeding prudent in our cups.

C.M. 'Tis right—for we tho' sober, are not well:  
I will persuade the Athenians, by my reasons,  
That we discharge our embassies when drunk,  
In every time and place: for now, whene'er  
We come to Lacedæmon, straight we look  
For what we shall be able to disturb;  
So that we know not what they say, and that  
Which they forbear to utter, we suspect, 1060  
Nor of the same things make the same report;  
But now all subjects are agreeable.  
So that if any one should sing the Scolium<sup>m</sup>

<sup>1</sup> This command is given to the slave who guards the door, by some one desirous to enter into the banquet.

<sup>m</sup> It was customary to sing, in convivial entertainments, a song of which the subject was Ajax, son of Telamon. Clitagora was a poetess, mentioned in the *Wasps*, v. 1238., whose verses were also recited during their feasts. Athenæus, in

Of Telamon, when it was right to chant  
 Clitagoras, we had commended him,  
 And to our praises added perjury.

VAL. But to these men a second time come hither.

Will you not hence, O subjects for the lash?

M.H. 'Tis so, by Jove, and now they issue forth.

*Enter from the Feast, the LACEDÆMONIAN AMBASSADORS,  
 A PLAYER on the Flute, and a second ATHENIAN.*

AMB. Take thou the flute, O Polycharides <sup>n</sup>, 1070  
 That we may dance and sing a pleasant strain  
 'To honour both th' Athenians and ourselves.

ATH. Then take the flutes, I pray thee by the gods,  
 Since it is my delight to see you dance.

Come, O Mnemosyne, inspire<sup>o</sup>

My muse with all the youthful choir;

For well she knows the song to raise.

In ours and in th' Athenians' praise,

When they at Artemisium's height

Rush'd forward like the gods in fight, 1080

And turn'd the Melian ships to flight.

his Deipnosophistæ has preserved the opening of several of these Scholia, and among others that of Telamon.

<sup>n</sup> According to Brunck, Polycharides, in this line, is not to be understood as a proper name, but an epithet of endearment used by the Lacedæmonians, and here applied to the boy who had accompanied the ambassador as he comes from the banquet. The learned critic, however, in his translation renders the word, *O Polycharida*. The French translator solves the ambiguity by omitting the name as well as the poetical epithet, (if it be merely such,) and rendering the words vaguely, "si quelqu' un chantoit la Scholie de Telamon au lieu de celle de Clitagoras."

<sup>o</sup> This choral hymn of the Lacedæmonian ambassadors presents a curious specimen of the broad Doric dialect—*ὄρμαον*, i. e. *ὄρμα οὖν*, Fl. Chr., rather for *ὄρμασον* or *ὄρμησον*, Bergler :

τὼς κυρσανιώς ὦ Μναμόνα  
 τὰν τεὰν μῶαν, ἄτις  
 οἶδεν ἄμμε τὼς τ' Ἀσανίως, κ. τ. λ.

especially when contrasted with the pure Attic of the chorus of Athenians, beginning at v. 1279.

πρόσαγε χορὸν, ἔπαγε χάριτας.

Leonidas our forces led  
 With teeth as boars' well sharpened,  
 While foam bedew'd, like some white flower,  
 Their cheeks and legs with many a shower:  
 For not inferior to the sand  
 In numbers were the Persian band.  
 Diana, thou who tak'st delight  
 To slay the beasts in sylvan fight,  
 Come hither ; virgin goddess lend  
 Thine aid our treaty to defend  
 And to all distant time extend ;  
 Now let our friendship firm remain,  
 Cemented by the compact's chain,  
 And from the crafty foxes' art

1090

Henceforth, my friends, let us depart.

Hither thy steps, O huntress virgin, bend—

Lys. Come now, since all the rest has been well done,

These women, O Laconians, bear away,

You (Athenians) these, and let the husband near his  
 wife

1100

Remain, the wife stand by her husband—then

Having by dances to the gods declar'd

That we are thankful for this good success,

Abstain we cautiously from future sin.

C. A. Lead on the choir, conduct the graces, call

Diana too, and her twin healing brother,

The willing leader of the band : and him,

From Nysa call'd, who sports with glowing eyes

Among the Mænad Bacchanalian train ;

And Jove who burns with flaming majesty ;

1110

Likewise his blessed venerable spouse ;

Then summon the divinities, whom we

As not unmindful witnesses invoke

Of that firm quiet which the Cyprian goddess

Hath made—shout Io pæan, alalai,

And raise yourselves aloft, as after conquest—

Evoi, Evoi, eu, eu !——— Laconian

Exhibit thy new song to answer mine.

C. L. Desert thine amiable Taygetus,

Laconian Muse, and come to celebrate 1120  
 Our god rever'd, who o'er Amyclæ reigns ;  
 Minerva worshipp'd in her brazen fane<sup>p</sup>,  
 And the brave sons of Tyndarus, who near  
 Eurota's stream disport, come with light step,  
 That Sparta's praise we may in hymns resound,  
 Who makes the choirs of gods and sound of feet  
 Her care—while virgins near Eurota's wave  
 With light and rapid step like foals move on ;  
 Like Bacchanals in sportive state  
 Thyrsus and hair they agitate. 1130  
 While Leda's progeny, chaste maid,  
 First in the choir her form display'd.  
 But come, your hair with fillets bind,  
 Stirring your feet like any hind ;  
 And at the same time make a sound  
 So useful in the chorus found,  
 Hymning her power to whom the brazen fane  
 Is rear'd, most warlike of the goddess train !

<sup>p</sup> τὰν χαλκίαιον Ἀσάναν (Ἀθήναν). Minerva received this epithet from the Spartans, either from having a brazen temple there, or because her fane was built by the Chalcidians. So Corn. Nepos, in his Life of Pausanias, ad fin., says, that this Athenian general took refuge in the temple of Minerva, *quæ Chalciocos vocatur*, see the note of the Delphin editor, who quotes Suidas's explanation of the word. Perhaps Cornelius Nepos alludes to this passage of Aristophanes. The French translator designates the goddess by a strange description, "Minerve du visage basané."



# THE ACHARNIANS.



## DRAMATIS PERSONÆ.

DICÆOPOLIS, *the just Citizen.*

HERALD.

AMPHITHEUS.

AMBASSADORS *sent from Athens to the Persian king.*

PSEUDARTABAS *and Eunuchs with him.*

THEORUS.

CHORUS OF ACHARNIANS.

WIFE OF DICÆOPOLIS.

DAUGHTER OF DICÆOPOLIS.

CEPHISOPHON, *Valet of Euripides.*

EURIPIDES.

LAMACHUS.

MEGAREUS.

YOUNG DAUGHTERS OF MEGAREUS.

A SYCOPHANT.

A BŒOTIAN.

NICARCHUS.

SERVANT OF LAMACHUS.

A HUSBANDMAN.

A PARANYMPH.

TWO COURIERS.

*Several mute Personages.*

*Scene—Athens, in the middle of the Pnyx\*.*

\* An open place, not far from the citadel of Athens, where the general assemblies of the people were held, as well as in the market place, and in the theatre of Bacchus. These assemblies were either ordinary or extraordinary, to the former of which the people convoked themselves in one of the above-mentioned parts of the City, and to the latter they were summoned by a magistrate, who assigned the place of meeting.

In the opening of the second act of this Comedy, the scene lies, for a short time, in the borough of Dicæopolis.

# PRELIMINARY OBSERVATIONS

UPON

## THE ACHARNIANS.

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THIS EXCELLENT COMEDY WAS ACTED IN THE THIRD YEAR OF THE LXXXVIII. OLYMPIAD, AND THE SIXTH OF THE PELOPONNESIAN WAR, AT THE LENÆAN FEASTS, UNDER THE ARCHON WHO SUCCEEDED EUCLIDES, WHETHER HE BE RIGHTLY NAMED EUTHYMENES OR SCYTHODORUS.

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“DICEOPOLIS, the honest citizen, enraged at the false pretexts with which the people are put off, and all terms of peace thwarted, sends an embassy to Lacedæmon, and concludes a separate peace for himself and his family. Now he returns into the country, and, in spite of all disturbances, makes an enclosure before his house, within which there is peace and free market for the neighbouring people, while the rest of the country is harassed by the war. The blessings of peace are exhibited in the most palpable manner for hungry maws : the fat Bœotian brings his eels and poultry for barter, and nothing is thought of but feasting and revelling. Lamachus, the famous general, who lives on the other side, is summoned, by a sudden attack of the enemy, to the defence of the frontier ; while Diceopolis is invited by his neighbours to a feast, to which each brings his contribution. The preparations for arms, and those in the kitchen, now go on with equal diligence and despatch on both sides : Lamachus shortly returns with broken head and crippled foot, supported by two comrades ; on the other side, Diceopolis drunk, and led by two good-natured damsels. The lamentations of the one are continually mimicked and derided by the exultations of the other, and with this contrast, which is carried to the very highest point, the play ends.”—

THEATRE OF THE GREEKS, p. 358. Ed. 3.



# THE ACHARNIANS.

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## ACT I. SCENE I.

*Enter DICÆOPOLIS alone.*

DIC. How is my heart torn with its many cares!  
While I am charm'd by four or fewer joys,  
Afflictions like th' innumerable sands<sup>a</sup>  
Are heap'd by thousands on me: let me see  
What joyous delectation has been mine?  
I know the sight that most rejoic'd my soul—  
Those talents five which Cleon vomited<sup>b</sup>.  
How this delights me!—how I love the Knights!  
For this their act, 'tis worthy of all Greece.  
Again my tragic fortune I deplor'd; 10  
When waiting open-mouth'd for Æschylus,  
He cried—"Theognis, bring the chorus on<sup>c</sup>."

<sup>a</sup> Aristophanes here makes use of one of his compound words, ψαμμακοσιωγάργα<sup>a</sup> the former part of which, according to Macrobius (Saturnal. v. 20.), Varro (in Menippeis) frequently made use of to denote a great number; and of the termination he observes—"Aristophanes adjecit Gargara, ad significationem numerositatis innumeræ." The Scholiast cites Eupolis, Sophron, and Aristomenes, as using the same word to signify a multitude, e. g. ἔνδον γὰρ ἡμῖν γάργα<sup>a</sup>.

<sup>b</sup> This alludes to a mulct, which, according to Theopompus, cited by the Scholiast, was imposed by the knights on the mercenary Cleon, who had exacted that sum from the inhabitants of the islands in subjection to the Athenians, and was afterwards compelled to make restitution. The strong word ἐξήμεσεν, by which Aristophanes expresses this compelled requital, is repeated, in allusion to the same act of peculation, in *the Knights* (v. 1145.)

<sup>c</sup> He, i.e. the herald, who makes a proclamation to the people at v. 43. By *Theognis*, who is here required to bring his chorus on the stage, is not meant the poet of Megara, whose *elegiac sentences* have been preserved, but a cold and indifferent tragic poet, who is again mentioned at v. 139, as well as in the *Thesmoph.* v. 170. The Scholiast, after Chion, calls him one of the thirty tyrants.

How stirr'd my heart at this, supposest thou!  
 But for another cause I was delighted—  
 When erst Dexitheus, striving for the calf<sup>d</sup>,  
 Came in to warble his Bœotian air.  
 Whereas this year with a distorted neck  
 I almost died to see how Chæris stoop'd,  
 Preparing for his Orthian melody<sup>e</sup>.  
 But never, since I took to cleanliness, 20  
 Were thus my eye-brows by the dye annoy'd,  
 As now when the supreme assembly hold  
 Their morning session in deserted Pnyx.  
 While praters in the forum up and down  
 Fly to avoid the ruddle-colour'd rope<sup>f</sup>.  
 And when full late the Prytanees arrive,  
 How think you they will rush against each other,  
 Pressing tumultuous on for the first seat?  
 Reckless whence peace shall come.—O city, city!  
 Always arriving first at the assembly, 30  
 I sit me down, and, being there alone,  
 I sigh and yawn, stretch out and ease myself,  
 And, doubting what to do, write on the ground,  
 Pluck out loose hairs, or make my computations,  
 Looking upon the fields, eager for peace,  
 Hating the town, regretful of my burgh,  
 Who never said to me—"go, purchase coals,  
 Nor vinegar, nor oil"—*buy* it knew not,  
 Bringing all things itself—that cutting word<sup>g</sup>

<sup>d</sup> Dexitheus, as the Scholiast informs us, was an excellent harper, who conquered at the Pythian games, and carried off a calf (μόσχον) as the prize of his victory: although the same Scholiast affirms Moschus to have been an indifferent musician of Agrigentum—but this notion is, I think, justly derided by Brunck and Elmsley (see Bentley on Phalaris, p. 170.), who states that as a bull was the prize for dithyrambic poetry, so the victorious harper was rewarded by a calf.

<sup>e</sup> A particular and animated air on the flute, to be played by Chæris, a wretched musician. The Scholiast quotes the word as being also used by Homer, in his Hymn to Mercury (v. 143.) See below, v. 830.

<sup>f</sup> τὸ σχοίνιον φεύγουσι τὸ μεμλωμένον. This formidable rope was made use of, as the Scholiast informs us, from Plato, the comic writer, by two officers, in order to compel the tardy citizens to enter the assembly; and those who were marked by it, when stretched at its full length, were compelled to pay a fine.

<sup>g</sup> A play upon the words πρίω, *buy*, and πρίων, *a saw*—as if he had said, 'there

Was absent—wherefore clearly now I come, 40  
 Prepared to shout and blame those orators,  
 Who talk on any other theme than peace.  
 But see these Prytanees arriv'd at noon—  
 Said I not so?—'tis just as I declar'd.  
 How every man shoves on to the first seat!

## SCENE II.

*Enter* HERALD, AMPHITHEUS, AMBASSADORS.

HER. Come forward, come—that ye may be within  
 The space that's purified<sup>b</sup>.

AMP. Hath any spoke?

HER. Who wishes to harangue?

AMP. I.

HER. Who art thou?

AMP. Amphitheus.

HER. Not a man?

AMP. No, an immortal<sup>i</sup>:

For sprung from Ceres and Triptolemus, 50  
 Amphitheus comes, and Celeus was his son;  
 He weds my grandmother, Phænarete,  
 From whom Lycinus—and immortal I  
 His offspring am.—To me alone the gods  
 Gave it in charge to enter into treaty  
 With Lacedæmon's sons—but I, my friends,  
 Immortal though I be, have no support;  
 For nothing give the Prytanees.

was no one to cut and torment my mind by continually exhorting me to buy, for I had all things at home.'—Brunck and Bergler.

<sup>b</sup> We are informed by the Scholiast that it was customary with the Athenians to slay a hog, and sprinkle its blood over the seats of the assembly, for a solemn purification: this was called *κάθαρμα*, and the purifier *καθαρτής* in the *Ecclesiastæ* (v. 128.) he is named *ὁ περιστράρχος*.

<sup>i</sup> The account which Amphitheus here gives of his divine parentage is doubtless intended as a sarcasm on Euripides, whom our poet omits no opportunity of turning into ridicule, especially for his mythological tales in the openings of his plays. In the present instance he parodies the beginning of the *Iphigenia in Tauris*, which relates the adventures of Pelops, the son of Tantalus.

PRY. Ho, archers.

AMP. O thou, Triptolemus, and Celeus too,  
Will you thus slight me? [*He is dragged off.*]

DIC. O ye Prytanees, 60  
Th' assembly you dishonour, leading off  
The man who wish'd to make a truce for us,  
And hang the bucklers up.

HER. Sit, and keep silence.

DIC. That, by Apollo, will I not, unless  
You purpose to deliberate of peace.

HER. Approach, ambassadors sent to the king.

DIC. What king? I'm weary of ambassadors,  
With all their peacocks and their vain displays<sup>a</sup>.

HER. Hist!

DIC. O Ecbátana, how strange the dresses!

AMB. You have deputed us to the great king, 70  
Bearing for recompense two daily drachmas,  
Euthymenes then archon.

DIC. Ah! the drachmæ!

AMB. Spent with our march thro' the Caystrian plains,  
Shrouded in tents, we wandered on our way,  
Stretch'd softly at full length upon the cars<sup>b</sup>,  
Worn out by trouble.

<sup>a</sup> The peacock was so rare a bird at Athens in the time of Aristophanes, that public exhibitions of them were made to the people every new moon.

<sup>b</sup> ἐφ' ἄρμαμαξῶν μαλθακῶς κατακείμενοι. Kuster, by proposing to read οὐ μαλθακῶς, would divest this truly humorous passage of all its comic power, which consists in the exaggerated description of the fatigues sustained by the ambassadors. I cannot but think that Molière had this amusing scene in his mind when he wrote the description which he puts into the mouth of Scapin, of the hardships endured on board of the Turkish galley, "où nous avons mangé des fruits les plus excellens qui se puissent voir, et bu du vin que nous avons trumé le meilleur du monde" (Les Fourberies de Scapin, Act iii. Sc. 11.) This appears to me as evident as it did to Brunck, that the grammatical and philosophical dialogue between Socrates and Strepsiades in *the Clouds*, beginning at v. 624, furnished the French Aristophanes with the hint of one of the most amusing scenes of his *Bourgeois Gentleman*, in which play the character of Mons. Jourdain appears to be modelled after that of Strepsiades. Aristophanes supposes that a period of eleven years was consumed in this embassy to the great king—Euthymenes having been archon in the fourth year of the lxxxv. Olympiad, and this comedy represented in the third year of the lxxxviii., according to Brunck and Elmsley.

DIC. Well I far'd meanwhile,  
Propp'd on my couch of straw.

AMB. Then entertain'd  
With hospitality, we drank perforce  
From cups of gold and crystal, sweet pure wine.

DIC. O town of Cranaus, perceivest thou 80  
The ridicule of these ambassadors?

AMB. For the barbarians think those only men  
Who have the greatest power to eat and drink.

DIC. And we but libertines and debauchees.

AMB. In the fourth year we reach'd the royal court,  
But he had ta'en his army, and gone off  
To ease himself; and eight continuous months  
Was so engag'd upon the golden hills<sup>m</sup>.

DIC. And how long was he getting right again?

AMB. For one full moon—then homeward he return'd, 90  
Receiv'd as guests, and plac'd before us oxen  
Whole from the oven.

DIC. And who ever saw  
Whole oven-roasted oxen?—O the flam!

AMB. Nay, and, by Jove, he plac'd a bird before us  
Three times as lusty as Cleonymus,  
And named impostor.

DIC. 'Twas an imposition  
You practis'd upon us with your two drachmæ.

AMB. And now we come, bringing Pseudartabas,  
The sovereign's eye.

DIC. O that a crow would pluck  
Thine out, ambassador!

HER. Thou sovereign's eye, 100  
Come forth.

DIC. King Hercules! by the gods, man,  
Are thy regards turn'd on the naval station,  
Or bent to track some winding promontory?

<sup>m</sup> A satirical allusion, according to the Scholiast, to the story of Xerxes having sat under a golden plane tree, when he marshalled his troops for the expedition into Greece. *The golden mountains of the Persians* passed into a proverb, mentioned also by Plautus (*Stich.* i. 1. 25), in allusion probably to this passage of Aristophanes.



That thus thine eye thou keepest, like an oar  
Bound in its leathern case?

AMB. Come, tell us now,  
What did the king commission you to say  
To the Athenians, Pseudartabas?

PSE. Iartaman exark' anapissontai satra<sup>a</sup>.

AMB. Know ye his meaning?

DIC. By Apollo, No.

AMB. He tells you that the king will send you gold. 110  
Declare it clearly now, with louder voice.

PSE. Thou shalt not take the gold, debauch'd Athenian.

DIC. O wretched me! how clearly now he speaks!

AMB. What says he?

DIC. What? this name he gives th' Athenians,  
Because they're gaping for barbaric gold.

AMB. Not so—but he speaks of the gold by bushels.

DIC. What bushels? truly, thou art a great boaster.  
But go, and I will question him alone.

Come now, attend to me, and tell me truly,  
Lest that I tinge thee with the Sardinian dye<sup>o</sup>: 120  
Gold will the mighty monarch send us back?

[PSEUDARTABAS *shakes his head*.

Then are we cheated by the ambassadors?

[*He nods assent*.

<sup>a</sup> The uncouth words comprising this verse have been variously interpreted—M. Anquetil, in the *Mémoires de l'Académie des Inscriptions et Belles Lettres*, declares the sense of them to be 'Money shall be brought to us on the part of the king.' Hotibius, however, with far greater probability, renders the line into Greek thus: ἐγὼ ἄρτι μὴν ἔξηρξ' ἀναπιρροῦν αὐτὰ σαθρά· the metaphor being taken from a vessel, about to have her rotten timbers calked or covered again with pitch: we may remark the imperfect pronunciation by Pseudartabas of the Greek θ, that *shibboleth* of barbarians, like the English *th* to foreigners at the present day, as the Scythian archer, in the *Theismophorizusæ*, confounds the π and φ.—In v. 104. the word *Athenian* is expressed by Ἴαοναῦ· the Greeks in general being, according to the Scholiast, distinguished by the name of Ionians. Homer (Il. N'. 685.) describes the Athenians as Ἴάονας ἐλκεχίτωνας. See Herodotus (Urania; xlviii.)

<sup>o</sup> i. e. lest I make thee appear all covered with blood and wounds from the operation of the scourge. Doubtless, the true reading here is Σαρδιανικόν, and not Σαρδινιακόν since in the time of Aristophanes there was little intercourse between the Athenians and Sardinians; whereas Sardis and Thyatira were celebrated for the excellence of their purple dye (see Acts xvi. 14.): βάμμα Σαρδιανικόν is also mentioned in the *Peace* (v. 1140.)

These men declare assent by Grecian nods,  
 And from our city must perforce be sprung;  
 One of the eunuchs I well recognise—  
 'Tis Clisthenes, Sibyrtius' progeny,  
 Inventor of the crafty fundament;  
 With such a beard, com'st thou to us, O ape,  
 To counterfeit the eunuch? And this other,  
 Is it not Strato?

HER. Silence, and sit down. 130

The council to the Prytanéum calls  
 The sovereign's eye. [*Exit PSEUDARTABAS.*]

DIC. Won't this a halter bring?

Yet here I straitly am compell'd to stay,  
 While the door ne'er restrains such guests as these.  
 But I will do some great and dreadful deed.  
 Where is Amphitheus?

AMB. Behold, he's here.

DIC. From me take these eight drachmas, and conclude  
 A treaty with the Spartans for myself,  
 My wife, and family—while you confer  
 With your ambassadors, and gape at will. 140

HER. Approach, Theorus, from Sitalces<sup>P</sup>.

THE. Here.

DIC. Another braggart have we here announc'd.

THE. We had not been so long a time in Thrace—

DIC. Hadst thou, by Jove, not gain'd a vast reward?

THE. Had not the whole of Thrace been deep in snow,  
 And all her streams congeal'd, that very time  
 When here Theognis for the prize contended.  
 I with Sitalces was carousing then,  
 Who above measure was the Athenians' friend,  
 And your admirer in such true degree, 150  
 That on the walls he'd write—"charming Athenians."  
 His son, whom an Athenian we have made,

<sup>P</sup> Sitalces and his son Sadocus, whom Nymphodorus procured to be made (ἐποί-  
 ησε) a citizen of Athens, and thus strengthened the alliance with his father, are  
 particularly mentioned by Thucydides (lib. ii. c. xxix.), on which passage see  
 Bloomfield's note.

Would fain partake our Apaturian dainties<sup>9</sup>;  
 He begg'd his father to assist his country,  
 Which he when sacrificing swore to aid  
 With such an army, that they would exclaim,  
 "See what a host of locusts come upon us!"

DIC. If I believe, of what thou here hast uttered,  
 One word, (except the locusts,) let me perish.

THE. And now, of all the Thracians, he has sent 160  
 To you the nation most renown'd in war.

DIC. 'Tis clearly so indeed—

*Enter the THRACIAN FORCES.*

HER. Come hither, Thracians,  
 Led by Theorus.—

DIC. What new mischief's this?

THE. The Odomantian host.

DIC. What Odomantian?  
 Who hath smooth'd down their flower of manly strength?

THE. Should any one reward them with two drachmæ,  
 Still would they harass all Bœotia's land.

DIC. Two drachmas to these circumcised fools?  
 Our naval people then might justly moan,  
 The guardians of this state.—Oh wretched me! 170  
 How am I ruin'd by the Odomantes,  
 Who waste my garlick!—will you tread it down?

THE. Approach not, simpleton, these garlick-eaters.

DIC. And will you, Prytanees, o'erlook my wrongs,  
 In my own country, from barbarians too?—  
 But with the Thracians no assembly make,  
 I charge you, for reward—I tell you that  
 A drop of rain hath struck me as a sign.

<sup>9</sup> The festival named *Apaturia* was celebrated at Athens during three days of the month Pyanepsion, answering to our October. At this feast, children accompanied their fathers, to have their names enrolled in the public register; whence, perhaps, the name *ἀπατρία*, i. e. *ὁμοπατρία*. The first day was called *δοπία*, from *δόπος*, a supper, because on that day each tribe had a separate meeting, whereat a sumptuous entertainment was provided, containing perhaps, among other dishes which it was customary to present, a kind of sausages or puddings (*ἀλλανξί-ρας*.)

HER. The Thracians may depart, and three days hence  
Again be present—for the Prytanees 180  
Dissolve th' assembly. [Exeunt THRACIANS.

DIC. Miserable me!  
How sweet a garlick mixture have I lost!  
But here, Amphitheus, from Sparta, comes—  
Amphitheus, hail!—

AMP. Not till I cease from running:  
For I must flee in haste from these Acharnians.

DIC. On what account?

AMP. In haste I hither came,  
Bringing the truce to thee—but certain old  
Austere Acharnians, tough as oak or maple,  
Who fought at Marathon, smelt the design,  
Then all at once exclaim'd—O most perfidious! 190  
Bringest thou treaties when our vines are burn'd?  
At the same time they gather'd stones by cloakfuls;  
I fled—while they pursu'd and shouted out.

DIC. And let them shout—but bringest thou the truce?

AMP. So have I said—here are three specimens.  
'Tis for five years; receive and taste its fruits.

DIC. Fie on't.

AMP. What now?

DIC. These treaties please me not,  
Smelling of pitch and naval preparations<sup>r</sup>.

AMP. Then take these ten year treaties and enjoy them.

DIC. These too smell sharply of the embassies 200  
Sent to our towns, as if to chide the slowness  
Of the allies.

AMP. Here is a truce, by land  
And sea, for thirty years.

DIC. O Dionysia!  
They savour of pure nectar and ambrosia.  
These charge us not to keep three days' provision,  
But say with open mouth—"go where thou wilt."

<sup>r</sup> Dicaeopolis says this in allusion to the shortness of time for which the truce was to be granted; διὰ τὸ ὀλιγοχρόνιον αὐτῶν (σπονδῶν), as the Scholiast observes. Amphitheus then extends the term to ten years.

Them I receive and drink and sacrifice  
 Bidding a long farewell to the Acharnians,  
 Then going home, freed from the ills of war,  
 Will celebrate the rural Dionysia<sup>•</sup>. 210

AMP. And I, from the Acharnians, will escape. [*Exit running.*]

CHO. Pursue each one, and for the man enquire  
 Of every passenger—to seize this fellow,  
 Were worthy of the city—show me then,  
 If any know, to what part of the earth,  
 Is turn'd this treaty-bringer—he hath fled,  
 Vanish'd from sight—alas my wretched years!  
 Not in my youth, when bearing loads of coal,  
 I followed in the race Phäullus' steps<sup>†</sup>,  
 So lightly had this carrier of the truce 220  
 Convey'd himself away from my pursuit.  
 But now since stiffness has subdued my hams,  
 And Lacratides' leg by age weigh'd down,  
 He's gone—but I must follow—for he ne'er  
 Shall boast that he has from th' Acharnians fled,  
 Old as we are—he who, O father Jove,  
 And all ye gods, made treaty with our foes,  
 'Gainst whom I wage detested war, that still  
 Increases, to avenge my ravag'd fields;  
 Nor will I cease, till rush-like I fix on them, 230  
 With sharp and painful importunity,  
 That they may never more tread down my vines.

<sup>•</sup> According to Hesychius, the feasts, celebrated by the Athenians in honour of Bacchus, were threefold: those in the fields, which are mentioned here, were held in the month Poseidion, answering to our March; the Lenæan feasts, which the Scholiast erroneously confounds with the former, in the month Anthesterion (or February the 12th.), and the Dionysian festivals, in the city, held in the month Elephebolion. (April), (see the note on verse 1040.) From the description here given of the festival, Brunck remarks that no conjecture can be formed as to the date of this comedy.

<sup>†</sup> This Phäullus appears to have been a man of most extraordinary agility, who, according to an epigram cited by the Scholiast, took a leap of fifty-five feet, and hurled his discus to the distance of ninety-five. According to Herodotus (in *Urania*), he was thrice victim in the Pythian games. The Scholiast quotes the following epigram upon the subject of his wonderful agility.

πέντ' ἐπὶ πεντήκοντα πόδας πηδῆσε Φάυλλος,  
 δίσκουον δ' ἑκατον, πέντ' ἀπολειπομένον.

But we must seek and pelt this man with stones,  
And follow him till found, from land to land.  
I ne'er can have my fill of pelting him.

## ACT II. SCENE I.

DICÆOPOLIS, WIFE *and* DAUGHTER of DICÆOPOLIS, CHORUS.

DIC. Speak words of prosperous omen.

CHO. Silence all!  
Heard ye the bidding of good omens, friends?  
This is the very man for whom we seek.  
All draw aside, for he comes out as if  
To sacrifice.

DIC. Speak words of omen fair. 240  
Advance a little, thou Canephora,  
And Xanthias set the phallus up erect.

WIF. Lay down the basket, daughter, that we may  
Begin the rites.

DAU. O mother, reach me hither  
The ladle, that upon this cake I may  
Pour out the broth.

DIC. 'Tis well.—O sovereign Bacchus,  
This pomp, with grateful mind, I've brought to thee,  
And led my household train to sacrifice",  
That I might spend the rural Dionysia,  
In prosperous quiet from the army freed, 250  
And well enjoy this truce of thirty years.

WIF. Come beauteous daughter, bear thy basket well,  
With thy sharp look, as if on savory fed.  
How blest whoe'er shall wed thee, and at dawn,  
Give thee a perfume, sweeter than the civet's!

" So Horace, (Ep. ii. 1. 139—144.), probably in imitation of this passage of Aristophanes,

Agricolæ prisci, fortes parvoque beati,  
Condita post frumenta, levantes tempore festo  
Corpus et ipsum animum spe finis dura ferentem,  
Cum sociis operum, pueris et conjuge fidâ,  
Tellurem porco, Silvanum lacte piabant,  
Floribus et vino Genium memorem brevis ævi.

Advance—and take good heed lest in the crowd  
 Some lurking villain rob thee of thy gold.  
 DIC. O Xanthias you must hold the phallus up  
 Erect behind the basket-bearing maid,  
 And I will follow with the phallic hymn. 260  
 Thou, woman, view me from the roof—advance.

*Dithyrambic Hymn.*

Phalés whom wandering choirs invite  
 To Bacchic orgies of the night,  
 Unhallow'd revellers who prove  
 The transports of adulterous love;  
 After the sixth revolving year  
 Again have I address'd thee here;  
 Come to my tribe with willing heart,  
 Made treaties for myself apart,  
 No longer by affairs distress'd, 270  
 From war and Lamachus at rest.  
 For, O Phalés, Phalés, 'tis far more sweet  
 With Strymodorus' lovely maid to meet,  
     Purloining wood on Phelleus' heights  
     Seize her and urge to love's delights.  
         Phalés, Phalés,  
 If thou wilt drink with us, the cup of peace,  
 Quaff'd at the dawn, shall bid thy head-ache cease;  
 And in the smoke thy shield suspended be.  
 CHO. Strike, strike the wretch, this, this is he— 280  
     Wilt thou not beat him?  
 DIC.                               Hercules, what's this?  
     You'll break my pitcher—  
 CHO.                               No, but we will stone thee,  
     Detested fellow!  
 DIC.                               For what cause, O ye  
     Most honourable of Acharnians?  
 CHO. Askest thou this?—Shameless thou art and vile—  
     O traitor to thy country, who alone  
     Hast made a treaty for thyself, and then  
     Canst look us in the face.  
 DIC.                               Ye know not wherefore

I enter'd on this treaty—hear me then.

CHO. We hear thee?—die—we'll bury thee with stones. 290

DIC. Not till ye've heard me—but forbear good men.

CHO. I won't forbear—so speak to me no more,  
For I detest thee more than Cleon, whom  
We with our knights some time will cut to pieces.  
Nor will we listen to thy long discourse,  
But punish thee for thy Laconian treaty.

DIC. Let the Laconians rest, my friends, and hear  
If with good cause I enter'd on this treaty.

CHO. How with good cause?—since thou art once allied  
To those who have nor shrine, nor faith, nor oath. 300

DIC. Full well I know the men of Lacedæmon,  
With whom we are so mightily offended,  
Of all our evils have not been the cause.

CHO. How not of all, O wretch? dar'st thou say this  
In such plain terms to us, and shall I spare thee?

DIC. No, not of all, not all—for I can say  
And prove that they have oft been injured too.

CHO. This is a dreadful speech, and heart-disturbing,  
That thou should'st dare to plead with us for foes.

DIC. If well I speak not, and the crowd approve, 310  
I'll lay my head upon a chopping-block.

CHO. Tell me, why spare our stones, my fellow tribesmen,  
Nor beat this man into a purple rag?

DIC. What a black fire-brand waxes hot among you!  
Will ye not hear the truth, O ye Acharnians?

CHO. We will not hear.

DIC. Then I'm in evil case.

CHO. If I hear, let me perish.

DIC. Say not so,  
Acharnians.

CHO. Now be sure that thou shalt die.

DIC. Yet will I sting you, and in vengeance kill  
Your dearest friends—besides I hold of you 320  
Some hostages, whom I will first destroy—

CHO. Tell me, ye burghers, what imports this threat  
To us Acharnians? has he any child  
Of ours shut up at home, or whence his boldness?



DIC. Strike, if you wish—for this man I will slay,  
*[produces a basket.]*

And quickly know who cares for coals among you.

CHO. I'm lost.—This bottle is my fellow tribesman.  
 But do not what thou hast design'd, I beg.

DIC. Cry out, for I will slay and hear thee not.

CHO. Then thou wilt murder thy coal-loving friend. 330

DIC. And you just now refused to hear me speak.

CHO. But tell us now of Lacedæmon's sons,  
 Whate'er is in thy mind, nor fear to lose  
 Thy small coal-basket, through my treachery.

DIC. Empty me first these stones upon the ground.

CHO. Behold them:—and in turn lay down thy sword.

DIC. But let us see that no stones lurk within  
 Your threadbare cloaks.

CHO. They're shaken on the ground.  
 Canst thou not see? frame me no more excuses,  
 But lay the weapon down. This shaking's made, 340  
 Even while we turn us round.

DIC. With clamour then,  
 The coals Parnesian had been shaken out †,  
 And nearly lost through popular imprudence.  
 Burst with such mighty terror, my coal-basket  
 Dissolv'd in black dust, like the cuttle-fish.  
 For 'tis a dreadful thing, that mortal rage  
 Should be like unripe grapes, making men pelt  
 With stones and bitter words; nor wish to hear  
 My rational conditions, when I would,

† As Dicæopolis utters these words, he throws the coals out of his basket, made of twigs cut from the hill Parnes, which was situated in Attica, and belonged to the territory of Acharnæ. In this and the following speech of Dicæopolis, there is considerable obscurity and variety of reading. Schutz proposes *ἀνθρακίης Παρνήσιος*, the coal-merchant of Parnes, thus making the just citizen address his basket jocosely, as if it were a man, (see v. 315, where the chorus had called it *his coal-loving friend*.) And with this reading, the words that follow may well agree. For as the basket was in great danger of being destroyed, Dicæopolis supposes himself to have been defiled by the coal-dust adhering to it. Elmsley says that the line,

*ἐμίλλει' ἄρα πάντες ἀνασείειν βοῆς.*

would be correctly rendered in English, “ I thought I should make you hold your tongues.”

With head on block, speak all, which I now say, 350

In favour of my friends of Lacedæmon.

And yet, to me, is life desirable.

CHO. Why tell not then, bringing the block without,

That mighty secret, which thou hast to utter?

For vast is my desire to know thy mind.

But as thou hast decreed thy punishment,

Here place the block, and then begin thy speech.

DIC. Behold, regard—this is the chopping-block,

And this the little man who is to speak.

Take thou no heed—by Jove, I will not shield me, 360

But say whate'er I think of Lacedæmon.

And yet I greatly fear—since well I know

The manners of our rustics, how they joy

Should any boaster, right or wrong, commend

Them and their city—ignorant meanwhile,

Such praise is nought but treachery in disguise.

I know the old men's dispositions well,

Who nought regard but the condemning stone.

Nor have forgotten what, by Cleon's order,

I suffer'd for my last year's comedy<sup>2</sup>,

370

For, dragging me into the judgment hall,

With false and juggling tongue, he rain'd upon me

His slanderous accusations. So that I

Had nearly perished in the muddy stream.

Permit me therefore, now before I speak,

To clothe myself like a most wretched man.

CHO. Whence are these artful turns? Why this delay?

I care not, if, from Hieronymus<sup>3</sup>,

Thou take the dark thick-crested helm of Pluto<sup>2</sup>,

<sup>2</sup> Alluding to the Babylonians, of which play we have but twenty-three short fragments. It was acted in the second year of the lxxxviii<sup>th</sup> Olympiad, when Eucles was archon, at the city Dionysia, which were celebrated in the month Elephbolion, answering to the end of February, about which time there was a confluence of the allies at Athens, who came thither in order to pay their tribute. The Scholiast informs us that Aristophanes had in this comedy severely lampooned his old enemy Cleon, and suffered materially from his powerful resentment.

<sup>3</sup> This Hieronymus, called by the French translator le poëte Jérôme, was the son of Xenophantus, and a bad dithyrambic poet.

<sup>2</sup> σκοτοδασυπυκνότριχα τὴν Ἀΐδος κυνῆν. This Ἀΐδος κυνῆ, according to the

And open all the crafts of Sisyphus, 380  
 Since no delay this crisis will admit.

DIC. 'Tis now full time for me to take good heart,  
 And bend my footsteps towards Euripides.  
 Boy, boy—

CEP. Who's this?

DIC. Say, is Euripides  
 At home?

CEP. He is within, and he is not,  
 If you can understand.

DIC. Within, and not?  
 What riddle's this?

CEP. 'Tis right, old man; his mind,  
 Gathering light songs abroad, is not at home,  
 But he within makes comedy aloft<sup>a</sup>.

DIC. Thrice blest Euripides, to have a slave 390  
 Who so discreetly answers! Call him hither.

CEP. It cannot be.

DIC. Yet do't, for I can ne'er  
 Depart, but at the door will knock. Give ear,  
 Euripides, my Euripidion,  
 If e'er thou listenedst to any man:  
 I, Dicæopolis Chollides<sup>b</sup>, call thee—

Scholiast, was a proverbial expression applied to those who used any contrivance for the purpose of concealing themselves. For such was the helmet of Pluto, which Perseus put on when he decapitated the Gorgon Medusa.

<sup>a</sup> In this passage I have adopted the reading of the Scholiast (*τρυγψόδιον*), which word occurs again at v. 473. *τρυγψόδιον ποῶν*, and v. 474. Bentley, in his Dissertation on Phalaris, (p. 294.) highly, and, in my opinion, justly approves of this word, which *the Examiner* had falsely asserted was here used to signify *tragedy*; the common lection being *τραγψόδιον*. I cannot agree with Bränck that this jest is unbecoming the character of Cephisophon, who might fairly imagine that his master Euripides, by his collection of *crutches, wooden legs, dead arms, etc.*, was actually engaged in preparing for the composition of a comedy, similar to Fletcher's *Beggar's Bush*. In this case we may conceive no jest to have been intended, but that the valet answers the query of Dicæopolis in sober seriousness. The French translator modernizes the word by rendering it *la trygodie*.

<sup>b</sup> So named from a people of the Attic tribe Ægeis, and, according to the Scholiast, a play upon the word *χωλός*, lame. Bentley observes that the lines 379. and 382. together make one perfect senarius.

*Ἐυριπίδην, Εὐριπίδιον ἀλλ' οὐ σχολή.*

Instead of *Χολλίδης*. G. Burges proposes to read *καλεῖ κακόσχολα σί*, alluding

EUR. I am not now at leisure.

DIC. Yet roll down<sup>c</sup>.

EUR. It cannot be.

DIC. Yet do it.

EUR. You shall view me,

Although I have no leisure to descend.

DIC. Euripides.

EUR. Why call so loud?

DIC. In air 400

Makest thou tragedies, when here below

It might be done? thy heroes must be lame<sup>d</sup>.

But why this wretched garb of tragic rags?

'Tis with just cause thou mak'st thy heroes lame.

But at thy knees I beg, Euripides,

Give me some shred of any ancient drama,

For I, at length, the chorus must harangue;

And this brings death, if I pronounce amiss.

EUR. What rags? are they the same in which this Æneus,  
Wretched old man! contended in the lists? 410

DIC. Not his; but those of one more wretched still.

EUR. Are they the shreds of the blind Phoenix?

DIC. No.

But one there was, more hapless even than Phoenix.

to the extreme slowness and difficulty with which Euripides composed, according to the accusation of his contemporaries. The diminutive *Euripidion* is formed like *Phidipiddion* and *Socratidion* (*Clouds*, vv. 80 and 225.)

<sup>c</sup> ἀλλ' ἐκκυκλήθηρ'. The stage machine by which this rolling down was to be accomplished, called by the Greeks ἐκκύκλημα, is described by Jul. Pollux, (*Onomast.* iv. 128.) as well as by the Scholiast on this passage. The ingenious author of the *Theatre of the Greeks*, (pp. 116, 117.) says, "in some cases, one or more stories of the front wall in a temporary house were made to turn upon hinges, so that when this front was drawn back, the interior of a room could be wheeled out and exposed to view; as in the *Acharnians*, where Euripides is so brought forward. This contrivance was called *Encyclema*." The Italian translator ignorant of the exact meaning of this word, renders it by *vien à la finestra*. The same machine is used in the *Clouds*, to exhibit Socrates in the air.

<sup>d</sup> "In the *Frogs*, Æschylus satirically denominates Euripides τὸν χωλοποιόν, *the maker of lame heroes*, (v. 845.) Aristophanes in both passages, makes an allusion to Philoctetes, Telephus, and Bellerophon, whom Euripides represents as lame. This is not surprising, says our poet maliciously, since they fall from so elevated a machine, in which you fabricate them."—(Note of the French translator.)

EUR. What shreds of garments does the man require?  
Are they the rags of beggar Philoctetes?

DIC. No: but of one far, far more beggarly.

EUR. Or wilt thou clothe thee in those sordid robes,  
Which erst, the lame Bellerophon possess'd?

DIC. No, not Bellerophon—but he, I mean,  
Was lame, importunate, and eloquent. 420

EUR. I know the man,—the Mysian Telephus.

DIC. The same.—I pray thee give his rags to me.

EUR. O boy, give him the shreds of Telephus.  
They lie above the Thyestéan patches,  
And under those of Ino.

CEP. Here, take them.

DIC. O Jove\*, by whom all objects are seen through,  
Grant me to dress in this most wretched garb.  
Since thou hast gratified my wish so far,  
Euripides, give me those other tatters,  
I mean the Mysian bonnet for my head. 430  
Since it behoves me to seem poor to-day,  
To be, but not appear, such as I am;  
For the spectators know me, of a truth,  
And here these foolish, choral, old men stand,  
That I may mock them with my idle tales.

EUR. Yes, I will give them—for with cunning mind  
Thou meditat'st thy schemes.

DIC. May'st thou be blest':  
According to my wish for Telephus!  
Courage!—I'm now so fill'd with dainty speeches.  
But still I need the staff that beggars use. 440

EUR. Here, take it, and depart from the stone portal.

DIC. See'st thou, my soul, how from the house I'm driven,

\* Brunck observes that *διόπτα* and *κατόπτα* are epithets of Jupiter, but that a covert allusion is also made to the transparent and lacerated condition of the rags. In this remark he was anticipated by the Scholiast, although the French translator gives to the learned critic of Strasburgh all the ingenuity of the observation. This speech of Dicæopolis is exquisitely satirical; and its facetiousness is greatly heightened by the introduction of two verses (415 and 416) from the *Telephus* of Euripides.

' These verses are also parodied from the *Telephus*.

*καλῶς ἔχοιμι· Τηλέφῳ δ' ἐγὼ φρονῶ.*

Although in want of many utensils ?

Now lowly be thy prayers.—Euripides,

Give me the beggar's basket, link-burnt through.

EUR. What need hast thou, O wretch, of this incumbrance<sup>f</sup>?

DIC. No need at all—but yet I wish to have it.

EUR. Know thou art troublesome, and leave the house.

DIC. Be happy then, as once thy mother was<sup>h</sup>!

EUR. And now depart from me.

DIC. Nay, give me but 450

One little cup, tho' broken at the rim.

EUR. Take this and go :—know thou'rt the house's plague.

DIC. (*aside*) Not yet by Jove, know'st thou what ills thyself

Hast perpetrated? but Euripides,

Give me, O sweetest friend, nought save this pipkin,

Lin'd with a sponge.

EUR. Man, thou wilt rob me of

My tragedy—here, take this, and depart<sup>i</sup>.

DIC. I go :—what shall I do? for there is need

Of one thing, which, not gaining, I am lost.

Hear, sweet Euripides! but grant me this, 460

And I depart, nor ever more approach thee.

Give me some slender leaves into my basket.

EUR. Thou ruin'st me—my dramas are all vanish'd<sup>k</sup>.

DIC. No more.—I will depart; since, to the chiefs,

I seem a troublesome and hateful charge.

Ah me, ill fated!—how I'm lost! for that,

In which lay all my interest, I've forgot.

<sup>f</sup> This line is also a parody of one in the *Telephus*.

τί δ' ὦ τάλας σὺ τῷδε πείθεσθαι θέλεις.

<sup>h</sup> A sarcastic reflection upon the mean birth of Euripides, whose mother, Clito, gained her livelihood by the sale of potherbs: this is alluded to in several of the comedies.

<sup>i</sup> A very severe and satirical reflection upon Euripides, as if the sum and substance of his plays were contained in the tragic apparatus required for them. The pipkin, mentioned by Dicæopolis, was lined with sponge, probably as a preventive against injury to his head when he wore it as a helmet; or, according to the Scholiast, since the poor were in the habit of using sponge to stop up chinks in broken vessels, may contain a covert allusion to the same effect.

<sup>k</sup> φροῦδά μοι τὰ δράματα. This is altogether in the style of Euripides, who uses the word φροῦδος no fewer than thirty-nine times in the course of his plays.

My sweetest, dearest Euripidion,  
 By a most wretched fortune may I perish,  
 If I make thee aught, but this sole request: 470  
 Give me of thy maternal shepherd's needle<sup>1</sup>.

EUR. The man insults me:—close and lock the doors.

DIC. O me! I must depart without my chervil.  
 Know'st thou what trial thou wilt soon sustain,  
 When speaking for the men of Lacedæmon?  
 March forward now, O mind, the goal is here.  
 Stand'st thou, who hast imbib'd Euripides<sup>m</sup>?  
 Courage now, I exhort thee, wretched heart—  
 Go thither;—and when thou hast plac'd thy head  
 Upon the block, then say whate'er thou wilt. 480  
 Be bold and go:—now I admire thee, heart.

CHO. What wilt thou do? what wilt thou say? now, know  
 Thou art a shameless and an iron man,  
 Who, having granted to the state thy neck,  
 Art now about to contradict us all.

S.-C. Intrepidly the man prepares to act;  
 Come then, since thou art pleas'd to speak, say on.

DIC. "Envy me not, Spectators, if in rags<sup>n</sup>,  
 I wish to speak, among th' Athenian tribes,  
 On state affairs," in comic travestie, 490  
 For comedy to justice is allied.  
 My speech will be severe, but just withal:  
 For Cleon shall not now asperse me, that,  
 In strangers' presence, I malign the state.

<sup>1</sup> This, as well as verse 456, contains another ironical reflection upon the obscurity of Euripides' origin, as born of a mother who was a dealer in the vilest potherbs; the same allusion is contained in v. 19 of *the Knights*. Compare also, v. 446.

<sup>m</sup> Dicæopolis has Euripides so much by heart, that, as Schutz observes, he makes use of the loquacity and redundancy of sentiment peculiar to that tragedian. This speech is a close parody of Medea's address to her wavering mind, so beautifully given by Euripides, (v. 1242.)

ἀλλ' εἰ ὀπλίζου καρδία τί μέλλομεν, κ. τ. λ.

<sup>n</sup> The Scholiast observes that the two first lines of this speech, in which Dicæopolis details his reasons for having made a separate peace with the Lacedæmonians, are also parodied from the *Telephus* of Euripides.

Μή μοι φθονήσῃτ', ἄνδρες Ἑλλήνων ἄεροι,  
 'Εἰ πτωχὸς ὦν τέτληκ' ἰσθλοῖσιν λέγειν.

Since we're alone. 'Tis the Lenzæan feast,  
 No strangers present yet, no tributes come,  
 Nor from the cities flock our old allies.  
 But we are cleans'd from our impurities,  
 For foreigners I name the townsmen's chaff.  
 I much detest the men of Lacedæmon, 500  
 And wish that Neptune, the Tænarian god°,  
 May shake the houses down upon them all,  
 For, to the ground, my vineyards have been cut.  
 Yet why, since we before our friends converse,  
 On the Laconians cast these evils' blame?  
 For some of us, (I do not name the state—  
 Remember this, I speak not of the city,)  
 But certain troublesome, ill-fated fellows,  
 Men of no mark, and of ignoble race,  
 Calumniated the Megareans' vests<sup>p</sup>; 510  
 And should they chance to see a cucumber,  
 A leveret, garlick, little pig, or salt,  
 These, as Megarean, would that day be sold.  
 Such things are trifles and of custom here;  
 But youths, drunk at the cottabus<sup>q</sup>, proceed

• The wish expressed in these energetic lines of Dicæopolis will doubtless remind the classical reader of that passage of the Iliad (μ' 27.) beginning

Αὐτὸς δ' Ἐννοσίγαιος, ἔχων χεῖρεσσι τρίαῖναν,  
 'Ηγεῖτ' —

so finely imitated by Virgil, (*Æn.* ii. 610.)

Neptunus muros, magnoque emota tridenti,  
 Fundamenta quatit, totamque ab sedibus urbem  
 Eruit.

He will also, perhaps, call to mind the hateful character given of the inhabitants of Lacedæmon by Euripides, in his fine tragedy of *Andromache*, (v. 445, sqq.)

Ὡ πασιν ἀνθρώποισιν ἐχθιστοὶ βροτῶν,  
 Σπάρτης ἔνοικοι, δόλια βουλευτήρια,  
 Ψευδῶν ἀνακτεῖς, μηχαννοῤῥάφοι κακῶν,  
 Ἐλκτὰ, κούδεν ὑγίης, ἀλλὰ πᾶν πέριξ  
 Φρονοῦντες, ἀδίκως εὐτυχεῖτ' ἄν' Ἑλλάδα.

<sup>p</sup> Accusing them falsely, as Brunck remarks, of having some contraband articles of merchandise concealed beneath their garments; *Che vituperano le picciole vesti de Megaresi.*—(Italian version.)

<sup>q</sup> This and the following verse are quoted by Plutarch in his *Life of Pericles*, who declares that the common people were continually reciting them in accusa-



To Megara, and steal the girl Simætha;  
 Then the Megareans, swelling with their griefs,  
 Ravish in turn two harlots from Aspasia.  
 Hence the beginning of the war broke out  
 To all the Grecians, for three courtezans! 520  
 Thence in his rage Olympian Pericles  
 Lighten'd and thunder'd, and confounded Greece<sup>r</sup>,  
 Establish'd laws written in phrase of song,  
 That not on earth should the Megareans stay,  
 Nor in the forum, sea, or continent.  
 Henceforth, when slowly they began to pine,  
 The men of Megara besought the Spartans  
 That the decree touching the courtezans  
 Might be revers'd—and we were long unwilling  
 To grant their prayer; and hence the clang of shields.  
 Some men will say, it needed not—but tell 531  
 What then was needful? How, if any one  
 From Lacedæmon, sailing in his bark,  
 Brought a false slander of a little dog

tion of that calumniated orator, laying the whole blame of the Peloponnesian war on him and Aspasia. 'The *cottabus* was a kind of game, which consisted in dashing the wine left in their cups on the pavement, or into dishes hanging down from the extremities of a piece of wood like scales.' (Sanxay, Lex. Aristophan.)

<sup>r</sup> ἤστραπτεν, ἰβρόντα, ξυνεύκα τὴν Ἑλλάδα. This celebrated line has been imitated by Milton, in that passage of the *Paradise Regained* (book iv.) where, speaking of the famous orators, he describes them as—

"Those ancients, whose resistless eloquence  
 Wiielded at will the fierce democracy,  
 Shook th' arsenal, and fulmin'd over Greece."

Pliny the younger, in the twentieth epistle of his first book, cites, as well as this line from Aristophanes, another character of Pericles' eloquence, from the comic poet Eupolis—

— πρὸς δὲ γ' αὖ τούτῳ ταχ' ἡ  
 πειθὼ τις ἐπεκάθητο τοῖσι χεῖλεσιν κ. τ. λ.

with which passage compare Æschylus (P. V. 179.)—

καὶ μ' οὐτε μελιγλώσσοις πειθοῦς  
 ἱπαιοδαῖσιν θέλξει.

The decree of Pericles against the Megareans was written in a strain similar to the scholion of Timocrates the Rhodian :—

ὦφελος, ὦ τυφλὲ Πλοῦτε,  
 μήτ' ἐν γῇ, μήτ' ἐν θαλάττῃ,  
 μήτ' ἐν ἡπείρῳ φανῆναι.

Stolen from Seriphus, would you have remain'd  
 Quiet at home? Nay, surely far from that.  
 Straight would ye have equipp'd three hundred ships<sup>\*</sup>;  
 The city had been full of martial tumult,  
 And trierarchal clamour; stipends given,  
 Palladian statues<sup>†</sup> gilded, while the porch 540  
 Groan'd with the noise, provisions measur'd out,  
 Bringing of bottles, oar-thongs, and of casks,  
 Garlick, and olives, nets with onions fill'd,  
 Chaplets, and pilchards, pipers, and black eyes;  
 The dock-yard had been fill'd with flat oar-timber,  
 With crackling pegs, oars fasten'd by their straps,  
 Pipes, cheering shouts, whistles, and rowers' tunes—  
 This had you done, I know—and shall we think  
 That Telephus had not? troth we lack sense.

S.-C. And is this true, O most abhorr'd and cursed? 550

1. Beggar thyself, dar'st thou so speak of us?  
 Reproaching every casual sycophant?

S.-C.2. By Neptune, nought is false of what he says,  
 But altogether just.

S.-C.1. And if it be,  
 Must he declare it?—But he shall not thus  
 Speak with impunity.

S.-C.2. Ho, whither runnest?  
 Wilt thou not tarry?—strike him, and thyself  
 Shalt briefly be suspended.

S.-C.1. Grant thine aid,  
 O gorgon-crested Lamachus, whose looks  
 Are bright as lightening beams<sup>‡</sup>; O friend, O tribes-  
 man! 560

<sup>\*</sup> The Athenians, in the flourishing state of their republic, were accustomed to keep three hundred triremes constantly equipped for naval service.

<sup>†</sup> It was usual with the Athenians to place on the prows of the galleys, before they sailed, figures of Minerva adorned with gold. The latter part of this speech of Dicæopolis, in the original, presents us with an admirable picture of the tumult of warlike preparation exhibited in a seaport.

<sup>‡</sup> This picture of the terrible Lamachus, son of Xenophanes (Thuc. vi. 2), will perhaps recall to the recollection of the classical reader Ovid's graphic description of a wild boar (Met. xi. 367.)—

If there be any military chief,  
Or batterer of walls, grant us prompt succour—  
For I am seiz'd i' th' midst.

LAM. Whence is this noise  
Of warlike intonation that I hear?  
Where must we aid? where throw our tumult in?  
Who rouses gorgon from the buckler-case?

S.-C.1.O hero Lamachus, the crested cohorts!

S.-C.2.Say, is not this the man, O Lamachus,  
Who in old time hath our whole city slander'd?

LAM. Darest thou say this, beggar as thou art? 570

DIC. Grant me your pardon, hero Lamachus,  
If poverty hath made me somewhat prating.

LAM. But what hast thou said of us? wilt not tell?

DIC. I know not, for from terror of the arms  
My head is dizzy—but remove, I pray thee,  
The bugbear from me.

LAM. Lo, 'tis done.

DIC. Now place it  
Supine before me.

LAM. There it lies.

DIC. Now give me  
This plume from off thy helmet.

LAM. Here's the feather.

DIC. Now hold my head, that I may vomit; for  
Crests I abominate.

LAM. What wilt thou do? 580  
Vomit upon the plume?

DIC. Is it a plume?  
Tell me then, of what bird? A braggadocio's?

LAM. Wretch! thou shalt die.

DIC. Oh! not so, Lamachus;

*Oblitus et spumis et spisso sanguine rictus  
Fulmineos; rubra suffusus lumina flamma.*

This general is described by Plutarch as equalling Alcibiades himself in heat and rashness. The historian informs us (in his life of Nicias) that Lamachus, in his single combat with Callicrates, an officer remarkable for strength and courage, received the first wound, which proved mortal, but he returned it upon his adversary, and they both fell together.

'Tis not within thy power—if thou be strong,  
Why circumsise me not?—for thou'rt well arm'd.

LAM. Say'st thou this, beggar, to the general?

DIC. And am I, then, a beggar?

LAM. Why, what art thou?

DIC. What? a good citizen, not fond of power;

But a brave soldier, since the war began,

While thou hast been a mercenary leader. 590

LAM. By show of hands they chose me.

DIC. Troth, three cuckoos.

Mov'd then by indignation at all this,

I enter'd on a truce.—When I beheld

Men grey with age among the ranks, and youths,

Such as thyself, who ran away from toil\*,

And for three drachmas serve in Thracian wars—

Tisameni, Phænippi, and those wretches,

Hipparchides with Chares. In Chaonia,

Geres and Theodorus the Deiomean,

With those in Camarina, and in Gela, 600

And in Catagela—

LAM. By suffrages

They were elected.

\* Aristophanes in these lines reflects severely upon the mercenary and unpatriotic conduct of those who received money from the public treasury for the purpose of supporting embassies, and on this account avoided the fatigues of war (— οἷους σὺ διαδεδρακότας.) The French translator, as Schutz remarks, has rendered this passage with great accuracy—"ou voit les plus jeunes, tels que toi, se soustraire à la fatigue par des ambassades; les unes en Thrace, avec trois drachmes d'appointemens." This practice is doubtless alluded to in the epithet *μυσθαρχίδης*, which, as well as *σπουδαρχίδης*, *Πανουργιππάρχιδης*, etc. are called by the Scholiast *Æolic patronymics*. The *Deiomean* denotes one of the tribe *Deiomes*. With Camarina and Gela (v. 581.), towns of Sicily, the poet (*παρὰ προσδοκίαν*) joins Catagela (or the town of *Derision*) where Catania might be expected; denoting by this fictitious appellation the ridicule which was often cast upon the Athenians by their ambassadors. Compare the indignant burst of *Dicæopolis* (v. 75, 6.)—

ὦ Κραναὰ πόλις,

αὐρ' αἰσθάνει τὸν καταγέλων τῶν πρέσβειων;

Plautus appears to have had these sesquipedalian appellatives in his mind when he introduces *Pyrgopolynices* discoursing on the *Campi Gurgustidonii*—

Ubi Bombomachides Cluninstaridysarchides

Erat imperator summus.—(*Miles Gloriosus*, i. 1. 14.)

DIC.

But what is the cause

Why you from all parts gather recompense,  
 And none of these? Say, O Marilades,  
 Hast thou in truth with hoary head sustain'd  
 One or two embassies?—he nods dissent :  
 And yet he is both modest and laborious.  
 Dracyllus, Prinides, Euphorides,  
 Knows any one of you Ecbatana,  
 Or the Chaonians?—they deny't : but he, 610  
 Cœsyra's son<sup>1</sup>, and Lamachus, whose friends  
 Lately for dinner-share and debts unpaid,  
 Like those who use to pour away at eve  
 The water that has lav'd their feet, all cry  
 With exhortation loud, " Out of the way<sup>2</sup>."

LAM. O sovereign people, is this to be borne?

DIC. No, truly, if thou fightest not for hire.

LAM. But 'gainst all men of Pelops' land I'll fight,  
 Routing them every where, with all my valour,  
 By infantry and ships.

DIC.

And, for my part,

620

To the Peloponnesians I proclaim,  
 To all Megareans and Bœotians,  
 That in my market they may buy and sell,  
 But this to Lamachus is interdicted.

## CHORUS.

The man prevails by force of argument,  
 And to a truce converts the people's will.—  
 But, stript, proceed we to our anapæsts<sup>3</sup>—

<sup>1</sup> According to the Scholiast, Megacles is here alluded to, who had grown rich from a state of poverty ; but Elmsley supposes that Alcibiades himself is rather intended.

<sup>2</sup> ἅπαντες ἐξίστω παρήνουν. In this passage ἐξίστω is put for ἐξίστασο and the meaning seems to be well expressed by the French translator—" Dès qu'on les apperçorît, ou leur crie GARE, comme cela se pratique le soir quand ou jette de l'eau par la fenêtre."

<sup>3</sup> The actors having left the scene, the chorus begin to chant in the manner of recitative, the hortatory parabasis addressed to the spectators—the κομμάτιον, or introductory section of which is expressed in two anapæstic tetrameters, catalectic ; and the parabasis, containing a noble apology of himself and his actions in favour of his fellow-citizens, comprises thirty-one of the same verses. This quick antidac-

Since first our master fram'd the comic chorus,  
 He came not forward to the audience yet,  
 Declaring his own fitness—but, since slander'd 630  
 By foes in the Athenians' hasty counsels,  
 That he traduces, in his comedies,  
 Our city and the people—now he would  
 Before the fickle nation clear himself.  
 The poet boasts, that he has been to you  
 The cause of numerous benefits, preserv'd you  
 From being over-joy'd by strangers' words,  
 Neglectful citizens by flattery charm'd.  
 Erewhile, ambassadors from foreign cities  
 Beguil'd you with the name of *violet-crown'd*. 640  
 Thence might one say, these crowns made you sit  
 lightly.  
 And should he call you by the flattering title  
 Of 'splendid Athens,' he'd gain all his ends,  
 Treating you like anchovies sous'd in oil;  
 Thus has he wrought you many benefits,  
 And shown the friendly cities how to make  
 Their people democratic. Wherefore now,  
 Bringing this tribute, they will come to you  
 The best of poets eager to behold,  
 Who to th' Athenians dar'd to say what's just 650  
 At his own peril—whence for this bold deed  
 His glory travels far, when even the king  
 Question'd th' ambassadors from Lacedæmon,

tylic measure formed a material feature in the Spartan military discipline, among whom it was in use for the purpose of animating the soldiers to battle: indeed without this kind of foot, as Cicero informs us (*Tusc. Disputat. ii. 16.*), no exhortation was made to them. The cadence of these verses is particularly agreeable to the ear, and the whole of this long address deserves to be read with great attention. The epithet *violet-crowned*, v. 612. (*ἰοστεφάνους*), with which the Athenian people were accustomed to be cajoled by their ambassadors, is used in allusion to the words of Pindar in one of his dithyrambic hymns—

*αἱ λιπαραὶ καὶ ἰοστεφάνοι Ἀθηναί.*

(Fragment. x. ap. Heyn.) The same epithets are applied by Aristophanes to Athens in *the Knights* (vv. 1320 and 1326.) The slanders of which he complains at v. 604. were chiefly aimed at him by Cleon (see v. 476.) The short anapæstic stanza beginning *πρὸς ταῦτα Κλέων καὶ παλαμάσθω*, and ending with v. 639, is most cuttingly satirical.

And ask'd them first whose navy was superior ;  
 Demanding then whom most this poet slander'd,  
 For those men were, he said, superior far,  
 And should o'ercome in fight, who took his counsel ;  
 'Tis therefore that the men of Lacedæmon  
 Invite you to a truce, and claim again  
 Ægina, not so caring to possess 660  
 That isle, as wishing to eject the poet.  
 But fear ye not, lest in his comedies  
 He ridicule what's just—he but professes  
 To teach you the good art of being happy,  
 Not offering bribes or flattery, not deceiving,  
 Not scattering round false praise, but honest counsel.  
 Let therefore Cleon for my ruin weave  
 All his contrivances, while right and justice  
 Are on my side—I never shall be found  
 To be like him, a traitor to the state, 670  
 And a diseas'd lascivious wretch beside.

## SEMI-CHORUS.

Come hither, muse of fire, acute Acharnian<sup>b</sup> !  
 As spark of holm-oak embers leaps aloft,  
 Stirr'd by the whirling blast, when fishes near  
 Lie ready to be broil'd ; while some mix up  
 The generous Thasian sauce<sup>c</sup>, and others bake—  
 Come thus, and bring to me thy fellow tribesman,  
 The rapid, well-ton'd, rustic melody.  
 We ancient citizens accuse the state ;  
 That when by sea we've fought in your behalf, 680  
 In our old age we are not fed by you  
 According to the merit of our deeds,

<sup>b</sup> This invocation is in the true dithyrambic style, and is remarkable for that character of poetical disorder which distinguished these hymns consecrated to Bacchus. The opening line resembles that of the chorus in Shakspeare's Henry V.—

“ O for a muse of fire,” etc.

<sup>c</sup> A seasoning composed of rich ingredients, with which the *ἑπανθρακίδες*, fishes broiled upon the coals, mentioned in the preceding verse, were dipped. The epithet *λιπαράμπυκα*, applied to it by Aristophanes, and proper to dithyrambic compositions, is, as Brunck observes, facetiously made use of in this passage, instead of the simple *λιπαράν*.

But treated harshly, dragg'd to the tribunals ;  
 You suffer us to be the laughing-stock  
 Of youthful orators, while we are dumb,  
 And worn to nothing, like disorder'd pipes,  
 Whose only saving Neptune is a club<sup>d</sup>.  
 Muttering with age we stand at the Pnyx stone,  
 Not viewing aught but the dark shade of justice.  
 Meanwhile some stripling, eager to accuse, 690  
 Contracts his words, and rounds his hasty periods<sup>e</sup>;  
 Then tenders him aside insidious questions,  
 Confounding and perplexing this 'Tithonus ;  
 Who, cast in suit, draws in his lips from age,  
 Then to his friends with tears and sobs exclaims,  
 " I go in debt for what had bought my coffin."  
 S.-C. Is it then right thus by the glass to kill<sup>f</sup>

<sup>d</sup> The Scholiast informs us that Neptune was worshipped at Athens under the title of *Ἀσφάλειος*, in order that their navigation might be prosperous. As this deity bears a trident, so these old men, muttering with age, are represented as supporting their feeble steps on clubs before the tribunal at the Pnyx.

<sup>e</sup> Compare Juvenal (Sat. vi. 458.)—

————— *curtum sermone quadrato*

*Torqueat enthymema.*

Aristophanes names the old Athenian Tithonus, who in extreme age is feigned to have been metamorphosed into a grasshopper, a proper emblem of senility, both on account of its bloodless frame (see Anacreon, *εἰς τέρτιον*. 17.), as well as its shrill cry, resembling the old man's voice, which, as Shakspeare so accurately observes in *As you like it*—

Turning again to childish treble, pipes,  
 And whistles in the sound.

<sup>f</sup> Alluding to the forensic clepsydra, or hour-glass, which marked the lapse of time by the efflux of water, and was used in ancient times as a check upon the verbosity of such orators as Marpsias (v. 666.), who were apt to ramble into irrelevant digressions. Of this instrument a very good account, illustrated by a plate, is given in the *Encyclopædia Londinensis*, a part of which the reader may not be displeased to see extracted here. "The Clepsydræ are very ancient instruments; they were invented in Egypt under the Ptolemies; being used chiefly in the winter, as the sun-dials in the summer. But they had two great defects; the one, that the water ran out with a greater or less facility, as the air was more or less dense; the other, that it ran more readily at the beginning than towards the conclusion. Ctesibius of Alexandria obviated the latter of these objections, by adding a continual supply of water, and a waste pipe to take off the superfluous quantity. The clepsydra, in its ancient form of an astronomical instrument, by help of which the equator was divided into twelve equal parts, before the mathematical division of a circle was understood, was deemed of more value than a sun-dial, on account



An old and hoary man, who much hath labour'd  
 With his companions, and hath often wip'd  
 The warm and manly sweat from off his brow, 700  
 So brave at Marathon in the state's cause?  
 We, who our foes urg'd in that field, are now  
 Ourselves press'd grievously by wicked men,  
 And then condemn'd. What Marpsias shall deny it?  
 For is it right that this man, crook'd by age,  
 Coeval with Thucydides<sup>s</sup>, should perish,  
 Involv'd, as if in Scythian solitude,  
 With this Cephisodemus<sup>b</sup>, legal prater?  
 So that I pitied, and wip'd off my tears  
 To see this old man worried by an archer, 710  
 Who, when he was indeed Thucydides,  
 By Ceres, scarce had borne the sounding goddess<sup>i</sup>,

of its dividing the hours of the night as well as of the day. It was introduced into Greece by Plato, and into Rome by P. Cornelius Scipio Nasica, about 157 years B. C. Pliny says (lib. xxvii.) that Pompey brought a valuable one among his spoils from the eastern nations; and Cæsar is said to have met with an instrument of this kind in Britain, by the help of which he observed that the summer nights of this climate are shorter than they are in Italy. The use which Pompey made of his instrument was to limit the speeches of the Roman orators; which Cicero alludes to when he says 'latrare ad clepsydrum' (de Orat. iii. xxxiv.) The Egyptians, by this machine, measured the course of the sun; Tycho Brache, in later days, made use of it to measure the motion of the stars, etc.; and Dudley employed the same contrivance in all his maritime observations."

<sup>s</sup> He was the son of Melesias, and rival of Pericles—banished by ostracism in the first year of the lxxxiv. Olympiad. He is mentioned again in the Wasps (v. 947.), and by Plutarch, in his life of Pericles, who declares that he was instigated by the Athenian nobility to oppose that celebrated orator. He was of the ward of Alopece, and brother-in-law to Cimon.

<sup>b</sup> 'Ἡ Σκυθῶν ἐρημία, is a proverbial expression, denoting the extreme of poverty. In this passage Elmsley considers it as a periphrasis for Cephisodemus himself, one of whose ancestors appears to have married a Scythian wife. Kuster interprets the words of the chorus thus: "Is it just that a man bent double with age, like Thucydides, should perish, struggling with excessive poverty?"

<sup>i</sup> τὴν Ἀχαίδαν i. e. Ceres, so named from the clang of cymbals which were used in searching for Proserpine (Catullus Atys. 9.)—

Tympanum tubam Cybelles; tua mater, initia.

Again, v. 21.—

Ubi cymbalum sonat vox, ubi tympana reboant.

The Scholiast gives another reason respecting a vision of Ceres, which appeared to the people of Tanagra, who, when they left their native country, were directed by Ceres appearing in a dream to follow a particular sound, and to build a city wherever

But ten Euathli first had overthrown<sup>k</sup>;  
 Shouted more loudly than three thousand archers,  
 And shot beyond his father's relatives.  
 But since you suffer not old men to sleep,  
 Be it decreed a law, that to an elder  
 Some toothless aged man be an accuser;  
 To youths, the loose and prating son of Clinias<sup>l</sup>.  
 Hereafter, tho' 'tis right to prosecute, 720  
 Let old men mulct the ag'd, and youths the young.

### ACT III. SCENE I.

*Enter DICÆOPOLIS, alone.*

DIC. These are the limits of my market-place—  
 'Tis lawful here for all Peloponnesians  
 To traffick, all Megareans and Bœotians,  
 Selling for me, and not for Lamachus.  
 And I appoint, to regulate the market,  
 'These three inspectors, chos'n by lot, and arm'd  
 With thongs from Lepreum<sup>m</sup>—let no sycophant  
 Find entrance here, nor any other man,  
 Who brings ill deeds to light by information<sup>n</sup>. 730

that might cease. They went on, led by the music of cymbals and drums into the territory of Attica, where they erected a temple to *Ceres the resounder*.

<sup>k</sup> Euathlus was the name of an indifferent orator of that time. He is mentioned again by Aristophanes (*Wasps*, v. 590.), where the Scholiast informs us that he was a sycophant, as well as a rhetorician—and spoken of by the comic poets, Plato, in the play of *Pisander*, and Cratinus, in the *Thraittæ*.

<sup>l</sup> i. e. "When in company with the younger citizens he was as great a debauchee and prater as Alcibiades himself." The same character of this celebrated Athenian is given by Plutarch in his most interesting *Life*.

<sup>m</sup> 'This was a city of Elis in Peloponnesus, whence Dicæopolis procures the thongs with which he arms his agoranomi, or market inspectors, to intimate, as the French translator very probably observes, the friendly nature of the alliance which he had formed with the Lacedæmonians. This office was discharged at Rome by the ædiles. Brunck observes that Plautus has latinized this word in his excellent and moral comedy of the *Captives*, (iv. 2. 43.)—*fecere sibi Ætoli Ageranomum*. The Scholiast adduces other interpretations of the words ἱμᾶντας ἐκ λεπρῶν one of which denotes the Megareans to have been commonly afflicted with the leprosy.

<sup>n</sup> φασιανός, of the same etymology with συκοφάντης, from φαίνω to *show* or *declare*. The Italian translator is very explicit; "phasiano cioè sicofanta o

And I will place, conspicuous in the mart,  
That pillar, near which I confirmed the treaty.

*Enter a MEGAREAN with his Daughters*°.

MEG. Athenian forum, by Megareans lov'd,  
All hail! I swear by friendship's guardian, Jove,  
That like a mother, I have long'd for thee.  
But, O sad daughters, of a wretched sire,  
Ascend, if haply you may find a cake.  
Hearken, I pray, and turn your maws to me—  
Will you be sold, or hunger wretchedly?

DAU. Be sold, be sold.

MEG. And I, too, say the same. 740

For who is so devoid of understanding,  
That he will buy you to his open loss?  
But I have some Megaric artifice;  
For I will dress them up as pigs, and say  
I deal in such commodities:—come place  
These piggish claws around, that you may seem  
To be the offspring of a generous sow.  
I swear by Hermes, if you travel home,  
You will experience famine's worst extremes.  
But place this porker's snout around you too, 750  
And enter afterwards into this sack,  
Taking especial heed to snore and grunt  
With the full utterance of mysterious hogs<sup>p</sup>.

calunniatore.” In illustration of the next two lines it should be observed that such as entered upon a treaty, were accustomed to inscribe its conditions on a column erected in the forum.

° To indicate the extreme poverty of the Megareans, and the misery arising from war, Aristophanes introduces a man who brings his daughters to be sold, and for the sake of ridicule, he dresses them like pigs. He uses the Doric dialect, for the Megareans were originally from that country: hence he says ποτῶν μάδδαν for πρὸς τὴν μάζαν. χρήδδερ' for χρήζετε, etc. Bergler.

<sup>p</sup> These animals were so named, as they were accustomed to be sacrificed to Ceres in the mysteries. Pliny, in his Natural History (viii. 41.), says that young pigs are most proper for sacrifice on the fifth day after their birth, as sheep on the eighth, and calves on the thirtieth. Varro, in the second book of his treatise *de Re Rusticâ*, informs us that the sacrifice of a pig was of the earliest antiquity, both in confirming treaties of peace, and, among the Etruscans, in solemnizing marriages. One would be almost tempted to imagine that this comic dialogue between the

I now will call on Dicæopolis.

Here, Dicæopolis, wilt buy my pigs?

DIC. (*entering*) A man of Megara?

MEG. We come to market.

DIC. How fare ye?

MEG. Sitting o'er the fire we starve.

DIC. Nay, but, by Jove, an if a pipe be near,  
That were a sweet condition: and what else  
Do the Megareans now?

MEG. Demand you what? 760

The city's great men were deliberating,  
When I departed thence, how we might perish  
By the most quick and miserable end.

DIC. Straight from all troubles you'll be freed—

MEG. Even so.

DIC. What else at Megara! How sells the corn?

MEG. With us, as highly priz'd as are the gods.

DIC. Then bear you salt?

MEG. Have you not our salt-sellers?

DIC. Nor any garlick?

MEG. And what should we have,  
Since in your late invasion, like field mice,  
With stakes you've rooted up the garlick heads? 770

DIC. What bring'st thou then?

MEG. I bring the mystic hogs.

DIC. Well said, produce them.

MEG. They are plump in sooth;  
Suspend them if thou wilt—how fat and fine!

DIC. What kind of thing was this?

MEG. A hog, by Jove.

DIC. What say'st thou? Of what country is this pig?

MEG. Of Megara—or is it not a pig?

DIC. Not as it seems to me.

MEG. Is it not strange?

Behold his incredulity!—he says  
That this is not a pig—but if you will,  
Wager me now some thyme powder'd with salt 780

Megarean and Dicæopolis, respecting the sacrifice of pigs to Venus, was intended to turn the custom into ridicule.

If it is not a very Grecian hog.

DIC. But 'tis of human kind.

MEG. By Diocles,  
'Tis of our kind.—What think'st thou of its nature?  
Say, wilt thou hear them grunt?

DIC. Yes, by the gods.

MEG. Speak quickly, porker—thou lost animal,  
There is no need of silence—soon, by Hermes,  
I'll take thee home.

DAU. Koi, koi.

MEG. Is it a pig?

DIC. Now it appears so, but with five years' growth  
It will become a damsel.

MEG. And be sure,  
She will be like her mother.

DIC. But not yet 790  
Is she prepar'd for sacrifice.

MEG. Why not?

DIC. She has no tail—

MEG. For she is yet a youngling.  
But when a full grown porker, she will have  
A great, thick, red one. But, if you should choose  
To breed this up, she'll be a beauteous pig.

DIC. How kindred is her nature to the other's!

MEG. Yes, for their sire and mother were the same.  
But when the downy hair begins to thicken,  
She'll be a beauteous offering to Venus.

DIC. But this to Venus is no proper victim. 800

MEG. To her alone of all the deities.  
And of these hogs, when roasted on the spit<sup>9</sup>,  
The flesh becomes most sweet.

DIC. And could they now  
Be fed without the mother?

MEG. Yes, by Neptune,

<sup>9</sup> The Scholiast informs us that the Bœotians used the word *ὀδελόν*, as Aristophanes does here, instead of the usual *ὀβελόν*. From the two preceding answers of the Megarean, we may at least infer that the integrity of animals, offered in sacrifice, was as essential a part of the heathen as of the Jewish ritual.

Without the father too<sup>r</sup>.

DIC. And what food chiefly

Does it devour?

MEG. Whatever you may give—

Ask it yourself.

DIC. Pig, pig!

DAU. Koi, koi.

DIC. Would'st eat

Chick pease?

DAU. Koi, koi, koi.

DIC. What, Phibalean figs<sup>s</sup>?

DAU. Koi, koi.

DIC. Would you devour them too?

D. 2. Koi, koi.

DIC. How sharply you cry out after the figs! 810

Bring, some one from within, figs to my porkets.

Will they eat them? O honour'd Hercules,

Strange how they crunch! from what land come your  
pigs?

They seem like Tragasæans<sup>t</sup>: but not yet

All of the figs have they devour'd—

MEG. 'Tis so,

For I have taken one of them away.

DIC. By Jupiter, but these are noble beasts.

For how much can I buy your porkers? say.

MEG. For one of them, I ask a piece of garlick<sup>u</sup>.

<sup>r</sup> A sneer at the misogynist Euripides, towards whom our poet appears to have cherished a spirit of constant and insatiable hostility.

<sup>s</sup> These figs take their name, according to the Scholiast, from a place either in the Megaric or Attic territory, but it is doubted which: *φίβαλις* denoting a species of dried figs (*ισχάδων ἀπὸ τοῦ ἰσχνάσθαι*), hence the word was applied to men of thin and spare habit.

<sup>t</sup> This may signify either inhabitants of a town named Tragasæ, and mentioned by Stephanus Byzantinus, or be intended simply to denote the voracity of these pig-daughters, from the verb *τρώγω*, *I eat*, 2d aorist *ἔτραγον*. This joke cannot be preserved in a translation. Brunck. The Latin rendering, *Ivoracia*, conveys but one part of the meaning. The word occurs again in v. 818, but there it is derived from *τράγος*, a goat.

<sup>u</sup> A great proof of the extreme misery to which the Megareans were reduced by the war, during which all commerce with the Athenians was interdicted, that a man should be under the necessity of selling his daughter for a heap of garlick

The other, if you wish, a single chænix 820  
Of salt will purchase.

DIC. I will buy them of thee.

Wait there—

MEG. So far, so good.—Oh Mercury  
Patron of traffick, grant me but to sell  
My wife and mother thus!

*Enter a SYCOPHANT.*

SYC. Man, whence art thou?

MEG. From Megara, pig jobbing.

SYC. Then will I

Denounce as enemies your hogs and you.

MEG. Comes this decree again, whence first the spring  
Of all our ills arose?

SYC. This Megarising  
Shall cost you tears. Wilt not let go the sack?

MEG. O Dicæopolis, I am denounc'd 830  
By some one.

DIC. Who is this informer? Ye  
Who rule the market, will ye not drive out  
Of doors these sycophants? without a wick  
How can you bring to light what you have learn'd?

SYC. What! shall I not denounce the enemies?

DIC. You will repent unless you quickly bear  
Your accusations to some other place.

MEG. How great an ill this, in th' Athenian state!

DIC. Cheer up, Megarian—take the price required  
Of salt and garlick for thy pigs—farewell. 840

MEG. But this is not our custom.

DIC. Let it fall

On my own head, if I spoke indiscreetly.

MEG. O pigs, try, even without your father's aid  
To eat the mass with salt, if any give it. [Exit.

(σκορόδων τροπαλλίδος), and the other for a chænix (about a pound and a half) of salt.

## CHORUS.

The man is blest—have you not heard the issue  
 Of his wise counsel?—sitting in the forum  
 He will enjoy the fruit—and if a Ctesias  
 Enter, or any other sycophant,  
 In silent lamentation shall he sit.  
 No other market cheat shall injure you, 850  
 Nor Prepis stain you with his infamy;  
 Nor in the crowd, Cleonymus molest you;  
 But with unspotted garment shall you pass;  
 Nor should Hyperbolus encounter you,  
 Filling you with satiety of law.  
 Nor should Cratinus\*, walking in the forum,  
 His hair cut in lascivious fashion, meet you,  
 Or that most wretched Artemon, whose muse  
 Glides on so quickly, he whose armpits rank  
 Of an offensive goat-like odour smell; 860  
 Or should again the wicked Pauson view you,  
 Or the Cholargians' shame, Lysistratus,  
 O'erwhelm'd with vices, he who starves and shivers  
 Oftener than thirty days in every month.

## ACT IV. SCENE I.

*Enter a BŒOTIAN, with pipes and various commodities.*

BŒO. By Hercules †, my burden'd shoulder pains me,  
 Lay quietly the pennyroyal down,  
 Ismenias, and you, Theban fluters, here,

\* This Cratinus must not be confounded with the celebrated comic poet of that name, but is to be understood of a noted Athenian, of dissolute manners and habits, who was accustomed to shave his beard in a peculiarly nice fashion, *μῖα μαχαίρα*, which Photius, in his Lexicon, interprets, *a razor* (*μίαν μαχαίραν τὴν ψαλίδα, Αριστοφάνης*). Schutz on the passage observes, "*μία μάχαιρα est novacula nostra, et opponitur forcibus (quasi duobus cultis compositis) quibus barba tonderi, non autem radi solebat.*"

† *ἴττω* 'Ηρακλῆς—a mode of adjuration in use among the Thebans, to whom Hercules was an indigenous divinity; *ἴττω*, says the Scholiast, *ἀντὶ τοῦ ἴστω*. Compare the well known oath which Virgil places in the mouth of Æneas, (*Æn.* xii. 176.)

"*Esto nunc Sol testis, et hæc mihi terra precanti.*"



With bony pipes swell the dog's fundament.

DIC. A plague upon you, drones—hence from my doors!  
Whence have these curs'd Chæridian bagpipers 870  
Wing'd to my house their melancholy flight?

BÆO. By Iolaus, willingly, O stranger—  
For blowing after me from Thebes, they've strewn  
Upon the ground your pennyroyal flowers.  
But purchase if you please, of what I bear,  
Some of these hens, or four-wing'd grasshoppers.

DIC. O my Bæotian bread-devourer, hail.  
What bring you?

BÆO. All that is thought good among us.  
Mats, lamp-wicks, pennyroyal, marjoram,  
Daws, chickens, coots, wrens, ducks and didappers.

DIC. You come then like a wintry tempest, stor'd 881  
With poultry for the mart.

BÆO. I bear moreover,  
Geese, leverets, foxes, moles, cats, hedgehogs, ferrets,  
With weasels, otters, and Copaic eels\*.

DIC. O thou, who bearest most delightful food  
To men, if thou hast eels, let me salute thee.

BÆO. Most honour'd of Copais' fifty nymphs  
Emerge, that thou may'st gratify this stranger.

DIC. O thou most dear, and of old time desir'd,  
Thou comest wish'd for by the comic choirs, 890  
And dear to Morychus\*. Domestics, bring me

\* *ἰκτῖδας, ἐνύδρως, ἐγχείλεις Κωπαίδας*. There is great discrepancy of opinion among the commentators as to the proper names of these various animals enumerated by the Bæotian. Bergler is my authority for rendering *ἰκτῖδας, ἐνύδριας* (a Bæotic form of *ἐνύδρους*), distinct creatures, the former of the weasel, and the latter of the otter tribe. The eels of the lake Copais in Bæotia were celebrated for their excellence. It is now called *Limne*, and receives the waters of the Cephissus and other rivers. Verse 848, is a parody of a line of Æschylus from the "adjudication of the arms," in which a personage of the drama, speaking of the Nereids who come to the judgment, addresses Thetis thus,

*δῆσποινα πεντήκοντα Νηρείδων χορόν.*

Elmsley observes that the *ορτάλιχοι* and *τετραπτερυλλίδες*, mentioned in v. 836, are manifestly birds and quadrupeds, but not domestic fowls and locusts or cicadæ. The Scholiast, on Æschylus, (Agam. 54.) interprets the word *ορτάλιχων* of young birds not yet fledged; see Arnold, *Animadvers. Crit.* c. 35, on the passage.

\* That is, equally dear to comic (*τρυγφδοῖς*) and tragic poets. The Scholiast,

A chafingdish and fan,—behold, my boys,  
 This admirable eel, which comes but now,  
 To gratify a longing of six years.  
 Address it, O my children.—I, myself,  
 Will, for the stranger's sake, provide you coals.  
 But bring it in, for not in death, would I  
 Be separate from thee, when cook'd with beets<sup>b</sup>.

BÆO. But where will be my recompense for this?

DIC. This you shall give me for my market dues. 900

BÆO. All this will I.

DIC. Come then, for how much say'st thou?

Or wilt thou go, and carry hence thy wares?

BÆO. Whate'er th' Athenians have, but not Bœotians.

DIC. You will then buy anchovies of Phalerum,  
 Or carry earthen wares.

BÆO. Pans or anchovies?

Them we have there. But those which we have not,  
 Such things will I convey in plenty thither.

DIC. I know it, therefore take a sycophant  
 Envelop'd like a vase of earthen ware.

BÆO. Nay by the gods, I should export much gain 910  
 If charg'd with him, as a malicious ape<sup>c</sup>.

DIC. And hither comes Nicarchus, to inform.

on v. 61. of this play, says that Morychus was a man of a luxurious style of living, and one of the ambassadors to the king of Persia. He is mentioned again in *the Wasps*, (506, 1142,) *the Peace*, (1008), and by Plato, the comic writer cited by the Scholiast on *the Clouds*, (110).

<sup>b</sup> Kuster observes that the Greeks were accustomed to serve up eels at table enveloped in beet leaves: but this appears doubtful. Suidas, citing this passage of Aristophanes, says that it was customary to dress them with beet in order that they might taste the sweeter. These two verses are a parody upon Euripides, (*Alcestis*, v. 374-5.), where Admetus addresses his wife in those tender words,

—————μηδὲ γὰρ θανῶν ποτε  
 σοῦ χωρὶς εἶην, τῆς μόνης πιστῆς ἐμοί.

<sup>c</sup> This adjuration, which is inaccurately rendered by the French translator *par Jupiter* (*ναὶ τῷ σιῶ*), is expressed in the Bœotic dialect for *νη τῷ θεῷ*, meaning Amphion and Zethus, the tutelary deities of the country. A Lacedæmonian would swear in this form (as in *the Peace*, 214. and *the Lysistrata*, 86.) by Castor and Pollux; an Attic female by Ceres and Proserpine (*Eccles.* 155.) In the remainder of these lines, the Bœotian refers ironically to the sycophant, whom if he bore on his shoulders and sold as an ape, he would be a considerable gainer.

BÆO. In stature he is quite diminutive ;

DIC. But altogether bad.

*Enter NICARCHUS.*

NIC. Whose are these burdens ?

BÆO. They're mine from Thebes—bear witness Jupiter !

NIC. Then I'll denounce them as the enemy's.

BÆO. What evil have the birds done, that thou raisest  
Battle and war against them ?

NIC. Nay, I will  
Inform against thee too.

BÆO. But for what wrong ?

NIC. I'll tell thee, for the sake of the bystanders : 920  
Thou bringest in wicks from the enemy.

DIC. And wilt thou then inform of candle-wicks ?

NIC. Yes, for one might burn down the arsenal.

DIC. A wick consume the dock ?

NIC. I think so.

DIC. How ?

NIC. Should some Bœotian fix it to a beetle,  
And send it blazing into th' arsenal,  
Urg'd by strong Boreas through a watercourse,  
Then if but once the fire attack the ships,  
Straight would they blaze<sup>d</sup>.

DIC. O thou most execrable !  
Will candle-wicks and insects make them blaze ? 930

NIC. Yes, I maintain it.

DIC. Seize, and stop his mouth.  
Give me some straw, that, like an earthen vase,  
He may be borne, nor broken in the carriage.

CHO. Bind the goods firmly round the stranger, friend,  
That in conveying him it may not break.

DIC. This shall be my care, since it utters forth  
A sound, as if it crackled in the fire—  
Even by the gods abhorr'd.

<sup>d</sup> *σελαγοῖντ' ἂν εὐθύς*. This is Pierson's excellent emendation for the common reading, *σελαγοῖντ' ἂν αἱ νῆες*; which, being the Ionic form of the nominative plural *νῆες*, would not be admissible here—to say nothing of the insipid tautology: *ἂν εὐθύς* is the reading adopted also by Invernizius, and is undoubtedly the true one.

CHO. How will he e'er  
Make use of it?

DIC. 'Twill be to him a vessel  
Expedient for all purposes—a cup 940  
Of mischiefs—mortar full of litigation—  
A lamp to show the guilty—and a chalice  
That shall confound things.

CHO. How then can one trust  
To such a vessel's use, that through the house  
Is always crackling so?

DIC. 'Tis strong, my friend,  
So that it never could be broken, if  
Head downwards 'twere suspended by the feet.

CHO. Thou hast it well arrang'd now.

BÆO. I'm about  
To harvest up my wares<sup>e</sup>.

CHO. O best of strangers,  
Assist in bundling up, and having seiz'd 950  
This fellow, throw him where thou wilt, for sure  
To every place thou'lt bear a sycophant.

DIC. With difficulty have I bound the wretch.—  
Take up the vase, and bear it, O Bœotian.

BÆO. Go, bend thy callous back, Ismenicus<sup>f</sup>,  
And take good caution how you carry it.

DIC. 'Tis no great good that thou wilt bear—but still,  
This gain the burden will confer on thee,  
A blest immunity from sycophants<sup>g</sup>.

*Enter a valet of LAMACHUS.*

VAL. Ho, Dicæopolis!

DIC. Who is't?—why call'st me? 960

VAL. Why? Lamachus prays thee to lend this drachma

<sup>e</sup> μέλλω γέ τοι θερίδδεν for the common form θερίζειν. So the French translator—"Je vais maintenant ramasser ma petite récolte." Elmsley, however, remarks on this passage—"hæc verba non satis intelligo. Grammaticorum interpretationes parum ad rem sunt. θερίδδεν pro εὖ πράττειν dictum videtur." Suidas interprets the word as a metaphor from the reapers making up their sheaves.

<sup>f</sup> i. e. Bœotian; so named from the river Ismenus, flowing near Thebes, and falling into the Euripus.

<sup>g</sup> "E sarai avventurato per rispetto de calunniatori."—*Italian translation.*

For the libation feast<sup>h</sup>, to purchase thrushes ;  
And two besides for the Copaic eel.

DIC. Who is this Lamachus that asks an eel?

VAL. That dreadful, that undaunted man, who shakes  
His gorgon buckler and three shadowy crests<sup>i</sup>.

DIC. Not I, by Jove, should he give me his shield.  
But let him shake his crests at the salt pickle.  
Should he be troublesome, I'll call to aid  
The agoranomi, and, taking on me  
This burden, I will enter on the wings  
Of thrushes and of blackbirds<sup>k</sup>.

970

CHO. Thou behold'st,

O city, this most wise and prudent man :  
Here, having made a treaty for himself,  
He trafficks in all kinds of merchandise.  
Some for his household use, and tepid food  
To gorge his palate, all good things which trade  
Grants in profusion here—never will I  
Entertain war as a domestic guest,  
Nor shall he e'er, on social couch reclin'd,  
With me recite th' Harmodian melody<sup>l</sup> ;  
Since he is like a man by wine inflam'd,  
Who in his hours of wassail, rushing out,  
O'erturns, confounds our full prosperity,

980

<sup>h</sup> Εἰς τοὺς Χόας. The Scholiast gives a long account of this solemnity, which was instituted during the celebration of the Lenæan festival, by Pandion, king of Athens, to whom Orestes had fled for refuge after the murder of his mother Clytæmnestra. It was customary for the guests to eat and drink in profound silence, holding no communication with each other. The χοή was also a measure of liquids, containing about six pints.

<sup>i</sup> These two lines are parodied from Æschylus (vii. ad Theb. 384.), who, describing the mad boaster Tydeus, says—

τοιαῦτ' αὐτῶν, τρεῖς κατασκίους λόφους, Στείει.

<sup>k</sup> These lines, according to the Scholiast, are imitated from some metrical composition of the time, probably sung at banquets.

<sup>l</sup> This was a scolion which the Athenians were accustomed to sing at their feasts in honour of Harmodius, who, together with Aristogiton, freed their country from the tyranny of the Pisistratidæ. This song, beginning with the line

ἐν μύρτου κλαδί τὸ ξίφος φορήσω,

is of a highly animated and poetical character, and has been preserved by Athenæus in the fourth book of his *Deipnosophistæ*.

And fights against us, tho' we challenge him  
 With frequent invitations—"drink, recline,  
 Accept this friendly cup"—so much the more  
 He fir'd the stakes, and from the vines pour'd out  
 With violence the wine. Then he assum'd  
 His spirits for the feast; and, as a proof 990  
 Of his luxurious life, out of the doors  
 He cast these feathers forth.

DIC. O Peace, companion  
 Of the dear Graces and the Cyprian queen,  
 How little knew I thy fair countenance!  
 O may some love bring me and thee together,  
 As he is painted with his flowery crown!  
 Or haply think'st thou that I am too old?  
 But being join'd with thee in fellowship,  
 I think I yet could add three blessings to thee;  
 First, to drive in a lengthen'd row of vines, 1000  
 Then near it plant young progenies of figs;  
 And thirdly, aged as I be, a vineyard,  
 With olive trees encircling the whole space;  
 So that from them both you and I may be  
 Anointed at the new moon's festivals.

HER. All people, hear—and at the trumpet's blast  
 Drink the libations with your country's rites;  
 And he who first exhausts them shall receive  
 The sack of Ctesiphon<sup>m</sup>.

DIC. O boys, O women,  
 What do ye? hear ye not the herald's voice? 1010  
 Boil, bake, turn, drag away the hares, and weave  
 The chaplets quickly—bring the spits that I  
 May stretch the thrushes on them.

<sup>m</sup> An ironical allusion to the huge size of Ctesiphon, who is described by the Scholiast as *παχὺς καὶ προγάρτωρ*. At the libation feast they drank by the sound of a trumpet, and a sack was given as a prize to the victorious drinker (Dicæopolis in this comedy.) According to Timæus (quoted by Athenæus) Dionysius the tyrant offered a golden crown to him who should first drink off the required measure, and Xenocrates the philosopher was the winner. The Choan feast was celebrated on the thirteenth of the month Anthesterion, answering to our February, according to Philochorus, quoted by the Scholiast on v. 1040. The manner of celebrating the feast is described in v. 964, etc.

CHO. Thee I envy  
For thy good counsel, man, and more for this,  
Thy present feast.

DIC. But what, when ye behold  
The thrushes roasted?

CHO. That's well spoken, too,  
According to my notion.

DIC. Stir the fire.

CHO. Hear ye with what a trim and cook-like air  
He ministers his festive preparations?

*Enter a HUSBANDMAN.*

HUS. Ah, wretched me!

DIC. O Hercules, who's this? 1020

HUS. An ill-starr'd man.

DIC. Now go on your own way.

HUS. O friend, since thou hast made a separate truce,  
Measure me out some five years' length of peace.

DIC. What hast thou suffer'd?

HUS. I have lost two oxen.

DIC. Whence?

HUS. The Bœotians took them off from Phyle.

DIC. Then art thou, O thrice wretched, rob'd in white?

HUS. And fed me with all luxuries, by Jove.

DIC. Now then what need'st thou?

HUS. I have lost my sight,  
Weeping the beeves—but if thou hast a care  
For the Phylasian Dercetes, anoint 1030  
My eyes with balm of peace incontinent.

DIC. But, O thou wretch, I practise not in public.

HUS. Nay, I entreat thee, if by any chance  
I may regain my beeves.

DIC. It cannot be.  
Go, weep them in the school of Pittalus.

HUS. But thou distil for me into this reed  
One drop of peace.

DIC. No, not a particle.  
Go and lament elsewhere.

- Hus. Ah ! wretched me  
For my laborious beeves.
- Cho. The man hath found  
Some profit in his treaties, which to all 1040  
He will not, as it seems, communicate.
- Dic. With honey sprinkle thou the tripe, and roast  
The cuttle-fish.
- Cho. Hear you his lofty voice ?
- Dic. Come fry the eels.
- Cho. Me you will slay with famine,  
The neighbours with fat odour, bawling thus.
- Dic. Dress these, and give them the rich golden hue.

*Enter a BRIDESMAN.*

- Bri. Ho ! Dicæopolis.
- Dic. Who's this ? who's this ?
- Bri. A certain bridesman from the nuptial feast  
Sends you these meats.
- Dic. Well done, whoe'er he was.
- Bri. He prays thee to infuse, for the meat's sake, 1050  
Into this alabaster box, one cup  
Of peace, that he in dalliance may consume  
His hours at home, and not go forth to fight.
- Dic. Hence with the meat, and give it not to me—  
I would not pour it for ten thousand drachmas.—  
But who is she ? [*Pointing to the bridesman's wife.*]
- Bri. The marriage president,  
Who from the bride a word would fain impart  
To you alone.
- Dic. What say'st thou ? O ye gods,  
What an absurd request ! that she should ask me  
With importunity to keep at home 1060  
Her husband's amorous propensities ;  
Come, bring the treaties hither, that to her  
Alone, a woman, and for war unfit,  
I may impart them—hither bring, O woman,  
The ointment box—know you with what intent ?  
Enjoin the bride that, when they raise recruits,



Each night with this she bathe her husband's limbs.  
Take hence the treaties ; bring me a wine-measure,  
That I may have to pour for my libations.

CHO. And hither some one with contracted brows                    1070  
Hastes, as a messenger of import dire.

MESSENGER, *knocking at the door of* LAMACHUS.

M. 1. O ! for the troubles, wars, and Lamachus !

LAM. Who knocks at the brass-decorated dome<sup>n</sup> ?

M. 1. The generals have this day commission'd thee  
Quickly to take the cohorts and their crests,  
And then, tho' drench'd in snow, to guard the frontiers ;  
For some one at the feast of cups and platters<sup>o</sup>  
Told how Bœotian robbers had attack'd them.

LAM. O leaders ! more in number than in worth !

DIC. Is it not dreadful that the festival    1080  
I cannot celebrate ? O army, led  
By Lamachus to war !

LAM.    Unhappy me !  
Dost thou deride me now ?

DIC.    And would'st thou fight  
With this four-plum'd geryon ?

LAM.    Out alas !  
What message has the herald brought to me ?

DIC. And what brings he who runs so swiftly hither ?

M. 2. Ho ! Dicæopolis.

<sup>n</sup> ἀμφὶ χαλκοφάλαρα δώματα or, according to the Scholiast, in one word, ἀμφιχαλκοφάλαρα ἀντὶ τοῦ πολύχαλκα. Lamachus, like Shakspeare's ancient Pistol, is fond of delivering himself in tragic vein, and appears constantly mindful of the Horatian precept (ad Pison. 126.)

——— servetur ad imum

Qualis ab incepto processit, et sibi constat.

<sup>o</sup> ὑπὸ τοῦς Χόας γὰρ καὶ Χύτρους. Aristophanes in this verse mentions the feast of dishes as well as of cups. According to the Scholiast, Theopompus relates that the men saved from the deluge had caused all sorts of seeds to be baked in pots, whence the feast celebrated on this occasion in honour of the subterranean Mercury, in order to render him propitious to the dead, received its origin. This feast, like that of *the cups*, was also held at Athens in honour of Bacchus, and both took place on the same day. See the note on v. 925.

DIC. . What is't?

M. 2. To supper<sup>p</sup>

Haste, but first bring the chest and the libation,  
 For Bacchus' priest invites you to his banquet.  
 But haste, for thou hast long delay'd the supper, 1090  
 And all the rest is now in readiness :  
 The couches, tables, cushions, carpets, wreaths,  
 Myrrh, sweetmeats, courtezans, cakes at the mill  
 Not ground, and wafers mix'd with sesamum,  
 Fair dancers, and the sweet Harmodian strain—  
 But use your quickest haste.

LAM. Ill-fated me !

DIC. Thou'st cut a mighty gorgon on thy shield.  
 Hasten, and some one get the supper ready.

LAM. Boy, boy, bring here to me my wooden knapsack.

DIC. Boy, boy, bring hither to me my canteen. 1100

LAM. Salt mix'd with thyme, and onions bring me, boy.

DIC. Bring me some fish, for onions I abhor.

LAM. Boy, bring me on a fig-leaf some rank pickle.

DIC. Brink me a fig-leaf, too, I'll cook it there.

LAM. Place here the plumes that are upon my helm.

DIC. Bring thou to me the ring-doves and the thrushes.

LAM. How beautiful and white this ostrich feather !

DIC. How fair and yellow is the ring-dove's flesh !

LAM. Bring out the crest-case for my triple plume.

DIC. And give to me a basin of hare's flesh. 1110

LAM. But worms crinivorous have eat my crests.

DIC. I before supper will the pudding eat.

LAM. Man, cease to ridicule my panoply.

DIC. Man, wilt not cast an eye upon the thrushes ?

LAM. Man, wilt thou not address thy speech to me ?

<sup>p</sup> This speech of the herald, as the French translator well observes, is a favourable specimen of the beauty of style and richness of expression for which Aristophanes is so remarkable. The constant recurrence of the letter A, that vowel being the first expression which nature dedicates to pleasure, is very significant of the joy and gayety which are the soul of festivity. In the remainder of this scene, Lamachus sets before us, in the directions which he gives to his valet, all the dress and component articles of military equipage—his gloomy appearance and manner, contrasted with the sprightliness of Dicæopolis, must have furnished a very agreeable entertainment to an Athenian audience.

DIC. No, but the boy and I debate long since ;  
Will you defer the bet to Lamachus—  
Which is the sweeter food, locusts or thrushes ?

LAM. Fie, how you banter !

DIC. He prefers the locusts.

LAM. Boy, boy, take down my lance and bring it hither. 1120

DIC. Boy, boy, take down and bring the pudding hither.

LAM. Come, let me draw the covering off the spear—  
Boy, hold it firmly.

DIC. Hold this, too, my boy.

LAM. Boy, bring the table to support my buckler.

DIC. And bring me my supporters, the bak'd loaves.

LAM. Here bring the gorgon circle of my shield.

DIC. And let me have a cake round as a cheese.

LAM. Will not this cause broad laughter to mankind ?

DIC. Is not this cake then sweet to mortal taste ?

LAM. Pour oil, you, boy, upon my shield's brass knob. 1130  
I see an old man skulking off with fear.

DIC. And honey.—There, too, is an old man plain,  
Ordering gorgasian Lamachus to weep.

LAM. Bring hither, boy, my breastplate for the war.

DIC. Boy, bring me my libation breastplate too.

LAM. With this I'll harm myself against the foe.

DIC. And I with this against my fellow-drinkers.

LAM. O boy, attach the leathers to my shield ;  
Myself the wicker basket will sustain.

DIC. Boy, to my wicker chest the supper bind. 1140

LAM. Take up the buckler, boy, and go thy way.

DIC. Myself will bear the cloak, and straight depart.

LAM. It snows—strange things, these wintry expeditions !

DIC. Take up the feast—convivial matters these.

CHO. Go to the field rejoicing.—How unlike  
The several paths you tread ! he crown'd with chaplets  
At Bacchanalian revels—while with cold  
Shuddering you keep your watch ; he sleeps meanwhile  
With a most lovely damsel, and wears out  
His time in dalliance.

S.-C. 1. This Antimachus, 1150  
Historian, lyric poet, him who drops

His calumnies on all<sup>9</sup>, may Jove confound!  
 (To sum the wish up in one simple word)  
 Who, caterer at the Lenæan feasts,  
 Sent off unhappy me without my supper:  
 Him may I see eager for cuttle-fish,  
 Which lying on the table, hissing hot,  
 And served with salt, provokes his appetite;  
 Then, when in act to take it, let him be  
 Prevented by a thievish cur, who flies 1160  
 With the stol'n dish away.

S.-C. 2. This is one evil  
 I wish him: and the next, a nightly woe:  
 For, as he walks home from the riding school,  
 Sick with quotidian fever, may some wretch,  
 With liquor-heated brain, like mad Orestes,  
 Batter his head; then, feeling for a stone  
 In darkness, fill his hand with recent mud,  
 And, hurling, miss his mark, but strike Cratinus.

## ACT V. SCENE I.

*Enter a SERVANT of LAMACHUS.*

SER. Domestics of the house of Lamachus,  
 Some water, water in a pipkin warm, 1170  
 Your linen rags and cerecloths, too, prepare,  
 Some wool unwash'd, and bandage for the ancle—  
 A man, in leaping o'er a ditch, has been  
 Hurt by a stake, and, bending back his ancle,  
 Hath dislocated it—his head he broke  
 Falling upon a stone, and from his shield  
 Batter'd the gorgon—while the mighty crest

<sup>9</sup> This Antimachus was an historian of that time, who, from his slanderous disposition, received, by a paranomasia, the title of *son of Psecas*, or *drop*. According to the Scholiast he caused a decree to be passed, forbidding comic poets to introduce persons on the stage by their real names. It is said by some, that being a good poet, he was in the habit of furnishing the usual equipments to the actors, which, as Choragus, it became his office to supply, in a sparing and insufficient manner.

Of this vain boaster fallen upon the rocks,  
 He spoke a mournful strain—"O glorious sight,  
 Now for the last time seen, I quit your ray, 1180  
 Together with my life." This having said,  
 He rises from the gutter, and some thieves  
 Encountering in their flight, with his bold spear  
 He drives and thrusts them forward.—Lo! himself—  
 Open the door.

*Enter LAMACHUS, out of breath.*

LAM. Attatai, attatai,  
 These sharp cold pangs! unhappy that I am;  
 I perish, wounded by a hostile spear—  
 And that's a lamentable grief to me;  
 For, if beheld by Dicæopolis,  
 How my calamities will be derided! 1190

*Enter DICÆOPOLIS, as not perceiving LAMACHUS, addressing  
 two COURTEZANS.*

DIC. Attatæ, attalattatæ! those breasts  
 Swelling with quinces' hard protuberance!  
 Enfold me, beauties, with a wanton kiss;  
 For I have swallow'd my libation first.  
 LAM. O wretched chance of woes! O painful wounds!  
 DIC. All hail, knight Lamachus!  
 LAM. O wretched me!  
 DIC. I labour too with grief.  
 LAM. Why mock'st thou me?  
 DIC. Why dost thou bite me?  
 LAM. What a heavy cost  
 Of war have I sustain'd!  
 DIC. Has any one  
 His reckoning paid at the libation feast? 1200  
 LAM. O pæon, pæon!  
 DIC. But this present day  
 We hold not the Pæonian festival<sup>r</sup>.

<sup>r</sup> This was a feast held at Athens in honour of Apollo Pæan, the god of medicine.

LAM. Support my legs, O friends !

DIC. And you, my dears,  
Hold me in the same way.

LAM. Struck by a stone,  
My dizzy head turns round, as with vertigo.

DIC. And fain would I upon the bed recline,  
Urg'd to the deed of darkness.

LAM. Carry me  
To seek the healing aid of Pittalus.

DIC. Bear me before the judges. Where's the king ?  
Restore my bottle.

LAM. An afflicting spear 1210  
Strikes through my bones.

DIC. Behold this empty jug—  
Hurrah, victorious !

CHO. And hurrah again,  
Triumphant old man, since thou callest out.

\* *τήνελλα καλλίνικος*. This word (*τήνελλα*), as the Scholiast informs us, was invented by Archilochus, in imitation of the sound of the flute. The hymn composed by that poet in honour of Hercules, and consisting of three strophes, began thus :

*Τήνελλα καλλίνικε, χαῖρ' ἀναξ,  
'Ηράκλεις, αὐτός τε καὶ Ἰόλαος,  
Αἰχμητὰ δύνω.*

See the opening of Pindar's ninth Olympic ode, and the Scholiast on *the Birds* (v. 1760.)

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Having concluded my remarks on such passages of this very amusing comedy as appeared to stand in greatest need of illustration, I cannot refrain from adding, by way of epilogue, a few judicious observations of M. l'Abbé Vatry, quoted by the French translator, in his *Examen des Acharniens*. His words are as follow :

“ Les poètes de la vieille comédie ne prirent point leurs sujets dans la vie ordinaire des hommes ; ils voulurent surprendre leurs spectateurs par la nouveauté et par la bizarrerie de leurs fictions ; ils se firent un mérite de tirer des fonds les plus frivoles en apparence, de quoi charmer et instruire même leurs concitoyens, et surpasser leurs rivaux.” The Translator then continues—“ Les Acharniens eviennent singulièrement à l'appui de cette proposition. Aristophane y supposa qu'un simple bourgeois fait seul un traité particulier avec ses ennemis, qui mettent tout à feu et à sang, et qui ravagent toutes les campagnes. Il suppose en outre qu'en vertu de ce traité, ce bourgeois jouit de tous les avantages de commerce, vit dans l'abondance de toutes choses (*ἐν πανσι βολίτοις*, v. 990.) et n'est uniquement occupé que de plaisirs et de festins, tandis que concitoyens sont en proie à toutes les horreurs de

DIC. Pure wine, moreover, pour'd into the cup,  
I at a single draught have swallow'd down.

CHO. Hurrah, thou generous man—go take thy bottle.

la guerre, et réduits aux privations de tous les genres. Voila constamment une fiction très absurde en elle même ; on conviendra cependant que l'in vraisemblance de cette supposition ne nuit nullement au plaisir que peut causer la pièce, et à l'intérêt qu'elle inspire. Il ne s'agit dans cette comédie que de faire contraster les avantages de la paix avec les malheurs de la guerre.—C'est précisément ce qui donne lieu aux situations et aux scènes comiques dont cette pièce est remplie. Le poète s'est d'ailleurs astreint aux trois unités de temps, de lieu, et d'action." Speaking of the unbridled license with which the Bacchanalian feasts were celebrated, and which caused their abolition in Rome\*, he observes very truly—"Tout auteur, comique surtout, même avec le dessein de ramener à l'ordre par de bons conseils, cette liberté effrénée, pouvoit il s'empêcher de perbre le langage du moment, et de souiller souvent son style dans la fange de ces voluptés grossières et révoltantes, qui seules étoient capables d'atteindre des âmes avilies et blazées par l'excès et l'abus de la liberté?"

Nor can I refrain from laying before my readers the eloquent eulogium upon Aristophanes, with which Invernizius commences the Proœmium to his edition of our poet—"Acerrimi vir ingenii Aristophanes, doctissimus ac festivissimus Poeta, cujus eloquentia aculeis, aculei gravitate atque elegantia redundant, maximos semper habuit suæ laudis præcones, ut merito ab omnibus principes inter poetas numeretur. Tanti autem Tullius, ne de ceteris dicam, eum facit, ut in *Oratore* solo ejus testimonio Periclem optimum oratorem fuisse dicat. *Istorum enim, inquit, judicio si solum illud est atticum, ne Pericles quidem dixit attice, cui primæ sine controversiâ deferebantur, Qui si tenui genere uteretur, numquam ab Aristophane poeta fulgurare, tonare, permiscere Græciam dictus esset. Ipsumque Tullium censeo, in secundo de Oratore potissimum Aristophanem significare, ubi ridicula et salsa Atticorum commendat. Idemque in secundo de Legibus Aristophanem poetam lepidissimum veteris Comædiæ nuncupat.*

\* \* \* \* \*

Elegantissimis Comœdiis igitur me gaudeo aliquam opem tulisse : quæ quo magis ornatæ prodeunt, eo facilius intelligitur, quantum vilescant Comœdiæ nostræ, si cum iis conferantur. Tantum enim eæ Comœdiæ, quibus feminæ atque infantes nostris in theatris mirificè delectantur, absunt ab optimâ Comœdiarum ratione, ut mirum sit, nondum ingenium nostrum ne exemplo quidem Græcarum Comœdiarum commoveri atque excitari potuisse. ut aliquid hoc quoque in genere bonum, ac dignum aliquâ laude tentaret. Neque exempla modo, sed præcepta despiciamus. Quare, etsi vir ille summus Aristoteles, ut cetera poematum genera, ita quoque Comœdiam *ῥυθμῷ καὶ μέλει καὶ ἁρμονίᾳ* vestiri debere doceat, eandemque ostendat, constare sibi non posse, nisi *ῥυθμῷ καὶ μέλει καὶ μέτρῳ* exornentur, hoc tamen omnia in Comœdiis nostris æquo animo deesse sinimus, in quibus, quod mirum est,

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\* See Hispala's account of these rites detailed in the thirty-ninth book of Livy's Roman History, cap. 13.

**DIC.** Come, follow, shouting the triumphant strain.

**CHO.** Yes, we will follow—and our song shall be,  
Thou with the sack, thy prize of victory!

*ita erramus, ut ad extremum eæ vix satyrarum nomine sine versu ac sine ornamentis dignæ sint; ex quibus nulli fluunt fructus, qui uberrimi ex Comoediâ debent in hominum societate manare. Ita miserè in theatro plaudimus et Comoediis, in quibus frustra præcepta requires, et quibusdam desperatis poematum generibus, quibus non modo gravitas sententiarum, verborum splendor, ceterique ornatus, sed nomen ipsum deest."*





# THE WASPS.

## DRAMATIS PERSONÆ.

SOSIAS,  
XANTHIAS, } *domestics of Bdelycleon.*

BDELYCLEON.

PHILOCLEON.

CHORUS OF OLD MEN, *habited as wasps.*

BOYS, (*three children of Carcinus, dressed as crabs.*)

A DOG, (*an accuser.*)

A DENOUNCER.

EURIPIDES.

A BAKER.

A DOOR KEEPER.

*The Scene lies at Athens, in the house of Philocleon.*

# PRELIMINARY OBSERVATIONS

UPON

## THE WASPS.

THIS COMEDY WAS PERFORMED IN THE NINTH YEAR OF THE PELOPONNESIAN WAR, UNDER THE ARCHON AMINIAS, AT THE LENÆAN FEASTS, THE SECOND YEAR OF THE LXXXVII. OLYMPIAD. FOR THIS DATE WE HAVE THE AUTHORITY OF THE ANCIENT GREEK HYPOTHESIS, OF A SCHOLIAST, AND OF ARISTOPHANES HIMSELF IN A DISCOURSE OF THE CHORUS TO THE SPECTATORS.

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THIS comedy is a satire upon the passion of the Athenians for courts of justice. Never was lesson more usefully given than this, and in a manner more likely to produce the happiest effects, but unfortunately it came too late. The passion was inveterate; the object might be changed, but it could not be rooted out. This is proved by the fatal example of Philocleon. The wisdom, the honour, and prudence of the son, were not able to extinguish a feeling which rendered the father contemptible to persons of integrity, and the sport of a vile populace. This son, worthy of the highest praise, endeavours to divert his father from the love of courts, and to inspire him with another passion. He succeeds but too well. The father enters the new course of life opened to him, he carries thither his excesses, and all the follies which distinguished his former tastes; he even preserves the same tone and expression, and his passion in changing the name, still retains enough of its character to make the forensic propensity even more odious and ridiculous. This method, chosen by the son to cure his father of the mania, is shown by an inimitable satire against the folly of magistrates and people, who, without embarrassing themselves with the consequences of a war which threatened the ruin of the state, were only occupied in courts and judgments. Upon this piece, Racine has founded his amusing comedy of *Les Plaideurs*, the only one he wrote; but he had many difficulties to struggle with, nor was it possible to render it so agreeable to the French thea-

tre as the original was to the Greeks ; the ancient comedy being far more personal in its application than the modern, on account of the liberty allowed to the writers of that period of identifying their masks with living characters, which could not but be extremely agreeable to the malignity of the most scandalizing people that ever existed, causing them infinite diversion at the expense of their most eminent men. Such a subject as this could only be treated properly by an author endued with the spirit and *vis* of an Aristophanes, and who could boast, like him, of having levelled to the earth a Cleon, the most dangerous and formidable of the Athenians, before he would be able to assume sufficient courage to turn the whole body of the republic into ridicule.

# THE WASPS.

## ACT I. SCENE I.

SOSIAS *and* XANTHIAS *are discovered lying at the door of*  
BDELYCLEON, *weighed down by sleep.*

Sos. What art about, O ill-starr'd Xanthias!

XAN. I'm learning to sleep out the nightly watch<sup>a</sup>.

Sos. Truly thou ow'st thy sides some evil turn.

Art then aware what monster thou art keeping?

XAN. I know it—but I fain would sleep awhile.

Sos. Hazard a nap then, since a sweet sensation  
Down my lips too is pour'd.

XAN. In truth thou'rt mad,  
Or ravest in the Corybantian style<sup>b</sup>.

<sup>a</sup> In the opening of this comedy, which is considered one of the least generally interesting of our author's productions, although the character of Philocleon is drawn with genuine comic spirit; Xanthias, a domestic slave belonging to Philocleon, wearied with guarding his master's father, in company with Sosias, appears on the stage with eyes half closed, and slumbering through fatigue. Compare the similar exordium of the Agamemnon of Æschylus, where the guard who is *watching* for the fires kindled to announce the return of the Grecian chief, entreats the gods to grant him *φρουρᾶς ἐτείας ἀπαλλαγὴν*, and employs the intervals of his laborious and dog-like occupation in weeping for the calamities of his master's house.

<sup>b</sup> ἀλλ' ἢ παραφρονεῖς ἐτεὸν ἢ Κορυβαντιᾶς. This line is given in most editions interrogatively—and so the French translator, "Radotes tu, ou veux tu te donner les airs de Corybante?" I have preferred to follow Bekker, who renders it affirmatively, which appears to me more simple; Brunck says *ἐτεὸν quaso, sodas amabo, semper est in interrogatione*—which positive assertion is, in this case, contradicted by the Latin version—"Profecto insanis, aut Corybantum more furere incipis." In the following verse, the *slumber sent from Bacchus* is expressed by ὕπνος μ' ἔχει τις ἐκ Σαβαζίου on which the Scholiast remarks, that Sabazius is the Thracian name of the slumber-giving deity, and Bergler observes that Sosias is to be



Sos. In my first dream, assembled in the Pnyx,  
 Together sitting, there appear'd some sheep,  
 Having their crooks and threadbare cloaks\*—then  
                   straight  
 An all-devouring whale methought address'd  
 The sheep, with voice of an inflated sow.

XAN. Ah me !

Sos.                   Why, what's the matter ?

XAN.                                   Cease, cease, speak not.  
 This dream smells vilely of corrupted hides.

Sos. The odious monster then took scales and weigh'd  
 The bullock's fat.

XAN.                                   Ah, wretched me ! he wishes  
 To separate the people.

Sos.                                   Now Theorus                                   40  
 Appear'd to me upon the ground to sit,  
 Nearer than she, bearing a raven's head ;  
 Then Alcibiades said lispingly<sup>†</sup>,  
 " Thee'st thou ?—Theolus has a raven's head."

from a ship, which he had begun to use in the preceding line. Compare Æschylus (vii. ad Theb. v. 2, 3.)—

ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως  
 οἶακα νωμῶν.

The comparison of a state to a vessel at sea is very common with the ancient poets. Perhaps the best sustained allegory of this kind is that in Horace's graphic ode (I. xiv.)—

" O Navis, referent in mare te novi  
 Fluctus, etc."

\* This speech of Sosias contains a severe satire upon his old enemy Cleon, for his rapacious disposition, and the various stratagems which he constantly made use of for the purpose of acquiring gain. He likewise censures the Athenians, as Horace does the Romans of his time, on account of their fondness for money (τὸ προβατῶδες), (et ingenium peculium, see Horat. ad Pisou. 330.)—

—— an hæc animos ærugo et cura peculî  
 Quum semel imbuerit, speramus carmina fingi  
 Posse linenda cedro, et levi servanda cupressu ?

<sup>†</sup> This passage is particularly noticed by Plutarch in his life of that illustrious Athenian, as well as some verses of Archippus, who affirms that Alcibiades bent his neck and lisped in imitation of his father, Clinias—Kolax (v. 45.) is mispronounced by him for κόραξ, since a lisping Athenian would confuse the λ and ρ. This change of consonants also agrees with the character of Theorus, which was that of a mean flatterer, as appears from two lines of the chorus (418, 19.)



**XAN.** This rightly Alcibiades lisp'd out.

**Sos.** Was not that strange, Theorus made a crow?

**XAN.** By no means, but quite proper.

**Sos.**

How so?

**XAN.**

How?

Being a man, he straight became a crow.

And might it not then clearly be conjectur'd,

That, taken from us, to the crows he'll go?

50

**Sos.** Would I not with two oboli requite

The gift thus wisely to interpret dreams?

**XAN.** Now let me speak a word to the spectators,

Suggesting to them first this short advice,

To look for nothing very great from us—

From Megara not any stolen jests<sup>g</sup>;

For we have neither slaves who cast about

To the spectators nuts from a rush basket<sup>h</sup>;

Nor Hercules, defrauded of his supper;

Nor saucily lampoon'd Euripides.

60

Nor if by fortune's favour Cleon shine

Again, will we, like salad, mince him up.

But yet our subject is a witty one,

Though to your wisdom not indeed superior,

Yet wiser than insipient comedy;

For this our lord is he that sleeps above,

In all his vastness, underneath the roof.

He hath commanded us to guard his father,

Constraining him from issuing out of doors,

<sup>g</sup> Aristophanes, according to Fl. Christianus, seems to inveigh against certain foolish and loquacious poets of Megara, where, according to Aristotle (Poet. c. 3.), the rude and licentious old comedy originated. The Scholiast quotes the following line from Eupolis (Προσπαλτίους) in confirmation of this character given them by the great dramatic critic—

τὸ σκῶμ' ἀσελγὲς καὶ Μεγαρικὸν σφόδρα.

<sup>h</sup> The comic poets, as Brunck observes, for the sake of exciting laughter and conciliating the favour of the audience, were in the habit of causing nuts and sweetmeats to be scattered to the audience by one of the actors, a practice censured by Plutus, in the comedy of that name (v. 797.), as foolish, and unbecoming the comic poet (οὐ πρεπῶδες τῷ διδασκάλῳ.) The traditional voraciousness of Hercules also presented a fund of unceasing merriment on the Athenian stage, of which several examples occur in Aristophanes.

Who labours under a strange malady, 70  
 That none can understand, or even guess,  
 Unless we tell you what it is—do you  
 Conjecture, if you don't believe our words.  
 Now this Amynias, son of Pronapus,  
 Calls it the love of dice—but he says nought.

Sos. By Jove, he guesses at it from himself.

XAN. Not so—but from this love begins the mischief.  
 And Sosias here declares to Dercylos  
 That he is fond of liquor<sup>1</sup>.

Sos. By no means ;  
 Since that is the disease of honest men. 80

XAN. Nicostratus of the Scambonian burgh<sup>k</sup>  
 Declares that he was fond of sacrifices,  
 Or hospitality.

Sos. Nay, by the dog,  
 Not hospitable, O Nicostratus,  
 Since a debauch'd man was Philoxenus.

XAN. In vain you prate, for you'll not find it out ;  
 But if you wish to know, be silent now—  
 For I will now declare my lord's disease :  
 He is enamour'd like no other man,  
 Of judgments in the open air, and mourns 90  
 Unless he has a seat on the first bench ;  
 But sees not the least wink of sleep all night :

<sup>1</sup> Brunck imagines that Xanthias here addresses Sosias by name, and that ὁδὶ refers to some one among the spectators who is giving his opinion respecting the cause of his master's malady—to Dercylos, a vintner, according to some, but others say that he was a comic actor. Iavernizius is opposed to this notion, and gives the line as it appears in the common editions. So the French translator—"et voila quelqu'un, un Sosie, qui dit à Dercylus, c'est la manie de la boisson." This reading appears to me more obvious and natural.

<sup>k</sup> This burgh, according to the Scholiast, belonged to the tribe Leontis. The word φιλοθύτης is also interpreted by him to denote a superstitious man, who imagines that by constantly sacrificing to the gods he shall be rendered free from all evil. The adjuration of Sosias in the next line, μα τον κυν', is doubtless intended in ridicule of the customary oath of Socrates, τὸν κύνα καὶ χῆνα (see *the Birds*, v. 521.) No doubt the great philosopher swore μὰ Ζῆνα, by Jupiter. The Scholiast on this passage says that Rhadamanthus, king of Crete, forbade his subjects to swear by the gods, and commanded that oaths should be made by animals alone.

For should he nod, short as the time may be,  
 His mind by night flies to the clepsydra<sup>1</sup>;  
 And so much is he us'd to grasp the lots,  
 He rises holding his three fingers out,  
 As offering frankincense at the new moon<sup>m</sup>.  
 And should he see it writ on any door,  
 "Handsome is Demos, Pyrilampus' son,"  
 He goes and writes, "fair is the ballot-box<sup>n</sup>." 100  
 The very cock who crow'd at even-tide,  
 He said awaken'd him so late, persuaded  
 By bribes of money taken from the culprits;  
 And straight from supper he demands his shoes,  
 Then going thither, long ere dawn, he sleeps  
 Sound as a shellfish, clinging to a column!  
 Then tracing the condemnatory letter<sup>o</sup>,  
 Long mark for all, in his severity,  
 He enters like an humble bee, that bears  
 Beneath her claws the fabricated wax. 110  
 And fearing lest the pebbles e'er should fail,  
 That he may have wherewith to make decrees,  
 He keeps some sand within, so mad is he;  
 And tho' incessantly admonish'd, still  
 'This judging fit possesses him the more<sup>p</sup>.

<sup>1</sup> For a description of this judicial fountain or water-glass, see *the Birds*, v. 1695, and the note on that passage.

<sup>m</sup> It was customary with the Athenians at the time of the new moon to give incense to the images and statues, which appears to have been done with three fingers, the thumb, the first, and middle, with which the judges were wont to hold the condemnatory or acquitting pebbles. (Fl. Christ.)

<sup>n</sup> Plutarch, in his life of Pericles, mentions Pyrilampos, as an intimate friend of that illustrious Athenian, remarkable for his collection of curious birds, and particularly of peacocks, whose son, Demos, was a young man of extreme beauty. There is in the Greek a *jeu de mots* which cannot be preserved in the translation—*Δῆμον καλὸν* (or, as it would be written on the walls, *Δῆμος καλὸς· Κημὸς καλός* compare *Acharn.* 143—145.) "Est autem *κημὸς* quasi *infundibulum*, per quod in urnas immittebantur calculi."—Bergler.

<sup>o</sup> *τιμῶν τὴν μακράν*. Among the Greeks *γραμμὴ μακρά* was the letter of condemnation, *βραχιῖα* of absolution—(Fl. Christ.) Bergler says that the judges drew a long line in wax when they intended to condemn.

<sup>p</sup> This line is from the *Sthenobæa* of Euripides (*Frag.* ii. apud Musgr.) excepting

On this account we bind and bolt him in,  
 Lest he should issue forth—for heavily  
 His son endures a father's malady.  
 And first he tries with words of admonition  
 To hinder him from bearing his short cloak, 120  
 And going out of doors—but he obeys not.  
 He purg'd and cleans'd him then—still to no purpose.  
 Next purified by Corybantian rites<sup>9</sup>;  
 Then on he rushes with the tympanum,  
 And falls to judicate in the new forum<sup>r</sup>.  
 But not advantag'd by these mysteries,  
 Sail'd towards Ægina—and by night convey'd  
 His sire to rest in Æsculapius' fane;  
 And while yet dark, appearing at the casement,  
 No longer we permit him thence to stir. 130  
 But through the water-courses he ran out,  
 And through the drains—then all the perforations  
 We stopp'd with rags, or clos'd them up with wedges;  
 But, like a jackdaw, he bor'd through the wall,  
 And then leap'd out—meanwhile we guard the room  
 With nets extended in a circle round—  
 Philocleon's the name of the old man,  
 And of the son, by Jove, Bdelycleon,  
 Possessing certain supercilious manners<sup>s</sup>.

that in the tragedy, the verse ends with *ἔρως*, and in Aristophanes with *ἀεὶ*. The next line is from the *Andromache* of the same poet, v. 942.—

*πρὸς τὰδ' εὖ φυλάσσετε  
 κλείθροισι καὶ μοχλοῖσι δωμάτων πύλας.*

<sup>9</sup> *μετὰ ταῦτ' ἐκορυβάντιζ'.* The comic humour of this passage is very striking, as if the madness of the Corybantes were slight in comparison of Philocleon's, or that it were well taken in exchange for his forensic insanity. For *μετὰ ταῦτα* Ivernizius reads *τοῦτο*, but, as it appears to me, without sufficient reason for the alteration.

<sup>r</sup> — *εἰς το Καινόν*—scil. *δικαστήριον* one of the places in the number of tribunals or judicial forums which existed at Athens—the others being named, according to the Scholiast, *παραβύστος, τρίγωνος, μέσος*.

<sup>s</sup> — *τρόπους φρυαγμοσεμνάκους τίνας*. This epithet is derived by the Scholiast *ἀπὸ τοῦ ὀφρῦς ἢ φρύαγμα, καὶ σεμνόν* where Bentley proposes to read *ὀφρυαγμοσεμνοβυστικούς*. Bergler, who is often treated with such contempt by Brunck, reads *οφρυαγμοσεμνοσεμνικούς τίνας*.

## SCENE II.

*Enter BDELYCLEON and PHILOCLEON.*

BDE. Sleep you, O Xanthias, and Sosias ? 140

[*In a threatening voice.*]

XAN. Ah me !

Sos. What is't ?

XAN. Bdelycleon is rising.

BDE. (*Looking from the window.*) Will not one of you in all haste run hither ?

For now my sire is come into the chimney<sup>1</sup>,  
With mouse-like step descending—but observe ;  
Lest thro' the bathing-vessel's hole he glide,  
And thou lie at the door.

Sos. 'Tis done, O master.

BDE. King Neptune, what a noise is in the flue !  
Who are you there ?

PHI. The smoke that issues forth.

BDE. Smoke ? let me know of what wood ?

PHI. Of the fig-tree.

BDE. By Jupiter, the sharpest of all smokes. 150

But will you not rush down ? where is the lid ?  
Come back again—I'll raise you up a bench.  
Now seek henceforth some other machination.  
But I am wretched, like no man beside,  
Who shall be called the son of father smoke<sup>2</sup>.

Sos. (*to XAN.*) Boy, push the door—press well and man-fully ;

For I am coming thither too—take care  
Of lock and bar, lest he eat through the bolt.

<sup>1</sup> εἰς τὸν ἵπνον εἰσελήλυθεν. So the French translator—mon père est entré dans la cheminée. ἵπνος κυρίως ἡ κάμινος. Schol. Hence Æschylus (P. V. v. 365.) says—

ἵπνούμενος ῥίζαισιν Αἰτναίαις ὕπο.

<sup>2</sup> πατὺρ Καπνίου. This word is formed like Σταμνίου (*Frogs*, v. 22.), Στρούθιος (*Birds*, v. 1077.), Κεχηναῖος (*Knights*, v. 1260.), etc. The Scholiast adds that according to some authors, καπνίας denoted a wine made at Beneventum in Italy, and that καπνία also signified a vine.

PHI. What will ye do?—O detestable wretches,  
May I not come into the court?—But shall  
Dracontides escape\*? 160

BDE. And would this grieve you?

PHI. Yes, truly—for of old when I consulted  
The Delphian god, he prophesied whene'er  
A culprit should escape from my decree,  
I then must perish.

BDE. O Apollo, god  
Who ward'st off evil, what a prophecy!

PHI. Come, let me out, I beg thee—lest I burst!

BDE. By Neptune, I will not, Philocleon.

PHI. Then I will gnaw the net through with my teeth.

BDE. But thou hast now no teeth.

PHI. O wretched me! 170

How shall I slay thee?—how?—give me a sword  
Without delay, or damnatory tablet.

BDE. This man will do thee some great injury.

PHI. Not I, by Jove—I only wish to sell  
An ass and panniers—for 'tis the new moon.

BDE. Then could not I too sell it?

PHI. Not as I.

BDE. No, but on better terms, by Jupiter.  
But bring your donkey out.

[*Exit PHILOCLEON, as if for the ass.*

XAN. What a pretence

He urges! how ironically made,  
For you to send him out!

BDE. But he draws nothing, 180

This way at least: for I perceived his tricks—  
But I will enter, and bring out the donkey,  
Lest the old man stoop, and again escape.

[*PHILOCLEON enters with the ass, to which  
BDELYCLEON speaks.*

Ass, wherefore weapest thou? because to-day

\* This man, as the Scholiast informs us, was a detestable wretch, many times convicted, as Plato declares in his *Sophists*. Callistratus calls him one of the thirty tyrants, or one of the same appellation, who published a psephism concerning oligarchy.

Thou must be sold? march out with brisker pace.  
Groanest thou not to carry an Ulysses?

XAN. But he, by Jove, bears some one underneath  
Suspended.

BDE. Whom? let's see.

XAN. This man.

BDE. What's this?

Truly, who art thou, man?

PHI. No one, by Jove<sup>1</sup>.

BDE. No one? Whence art thou?

PHI. From Drasippides, 190

Of th' Ithacensian tribe.

BDE. By Jupiter,

Outis, you shall not joy in your no name;  
Drag him up quickly—O most odious wretch—  
He is in such a manner underhaul'd,  
As to appear most like an ass's colt.

PHI. Unless you let me quietly depart,  
We will contest the point.

BDE. Concerning what  
Will you then fight with us?

PHI. A donkey's shadow<sup>2</sup>.

BDE. Thou art a crafty counterfeiting knave.

PHI. I crafty?—No, by Jove—yet thou know'st not 200  
How excellent I am; but wilt perchance,  
When thou devourest an old judge's caul<sup>3</sup>.

<sup>1</sup> — οὐτις, νή Δία. Taken from the story of Polyphemus, in the *Odyssey*, ix. 365—408. and 431. Drasippides is a fictitious name as if of a family, people, or tribe, formed, ἀπὸ τοῦ ἀποδρᾶσαι, from running away.

<sup>2</sup> περὶ ὄνου σκιᾶς. A proverbial expression, similar to ὄνου πόκες (*Frogs*, v. 186.), signifying *nothing* or *no where*. The Scholiast has a very long note on the same words, in which he says that Menander quotes this proverb in his *Enchiridion*, and that Archippus wrote a comedy entitled ὄνον σκία.

<sup>3</sup> ὑπογάστριον γέροντος ἡλιαστικοῦ. Fat donkeys appear to have been esteemed great delicacies by the ancients. The word ὑπογάστριον is used to denote any choice food. So Horace (*Ep.* i. 15. 40.)—

———— cum sit obeso

Nil melius tardo, vulvâ nil pulchrius amplâ.

In the next line, we may, with the Scholiast, understand Bdelycleon to address the first part (ὤθει τὸν ὄνον) to his domestic slave, and the latter (καὶ σαυτὸν) to his

BDE. Impel your ass and self into the house.

PHI. O fellow judges, and thou, Cleon, help<sup>b</sup>!

BDE. Bawl out within there, since the door is clos'd ;  
 Heap up against it several of the stones,  
 And put once more the bar and bolt together<sup>c</sup>,  
 Bringing a huge high mortar to the beam,  
 Roll it, and fasten it together close.

Sos. Ah wretched me ! whence falls the clod upon me ? 210

XAN. Perhaps a mouse hath from some quarter thrown it.

Sos. A mouse ? Not so, by Jove—but 'tis some judge  
 Who creeps beneath the tiling of the roof.

XAN. Ill-fated me ! the man becomes a sparrow—  
 Soon will he fly away—where, where's my net ?  
 Away, again away<sup>d</sup> !

BDE. By Jupiter,  
 'Twere better for me to preserve Scione<sup>e</sup>,

father. Or more naturally, with Fl. Christianus, imagine that the whole line is directed to Philocleon mounted on his ass.

<sup>b</sup> ὦ συνδικασταὶ καὶ Κλέων, ἀμύνετε. So Cleon, in the Knights (v. 255.), exclaims—

ὦ γέροντες ἡλιασταὶ, φράτορες τρωβόλου.

The aid of Cleon is here invoked, as well as that of the judges, both because Philocleon was fond of law, and as being a lover of Cleon (Φιλοκλέων), which, as Fl. Christianus observes, appears to signify the same as φιλόμισθος, since it seems that he was accustomed to pay the judges their salary of the three oboli a day, out of which trifling sum they were to supply themselves with provision and fuel (see v. 300, etc.)

<sup>c</sup> I have here adopted Brunck's reading, πρόσθεις, for the common, προσθείς, which, as he observes, exhibits one of two participles joined to an imperative, adhering without any grammatical connection.

<sup>d</sup> σοῦ, σοῦ, πάλιν σοῦ. This is most probably put for σοῦσθε, as in v. 458, where Sosias says to Xanthias—

οὐχὶ σοῦσθ' ; οὐκ ἐς κόρακας ;

<sup>e</sup> This was a very ancient city of Thrace, under the dominion of Pallene, and had been strongly garrisoned by the Athenians ; but in the Peloponnesian war the inhabitants revolted to Brasidas, the Spartan general, who was at length killed fighting with Cleon, as appears in *the Peace* of Aristophanes. There is much doubt among the commentators whether this line should belong to Xanthias or to Bdelycleon ; Brunck gives it to the latter, Hotibius contends that it properly belongs to the former—the mention of Scione, at which slaves were not permitted to fight, seems to confirm the opinion of Brunck. Scione was besieged by the Athenians in the ninth year of the war (see Thucyd. iv. cxxx.) P. Mela (Geog. ii. 2.) says that it was built by the Greeks after the capture of Troy.



Instead of such a father.

Sos. Come now, since  
We've moor'd him off, nor can he any more  
Slip thorough and elude us, why not take 220  
A very little sleep?

BDE. But, O thou wretch,  
His fellow-judges will full soon arrive,  
And call upon the father.

Sos. What say'st thou?—  
But 'tis as yet deep dawn<sup>f</sup>.

BDE. 'Tis so, by Jove.  
For now they rise up late, and from midnight  
Arouse him, holding lamps and trilling strains  
Of old Sidonian Phrynic melody<sup>g</sup>,  
With which they summon him.

Sos. Wherefore, if needful,  
We'll pelt them now with stones.

BDE. But, O thou wretch,  
The race of old men, if one make them angry, 230  
Is like a wasp's nest; for they have a sting  
Of sharpest point, depending from behind,  
With which they prick, and shouting out, they leap,  
And throw themselves up like a spark of fire.

Sos. Be not you troubled—if I have but stones,  
I will disperse a nest of many judges.

### CHORUS of OLD MEN and CHILDREN.

CHO. Move firmly on.—O Comias, tarriest thou<sup>h</sup>?

<sup>f</sup> ἀλλὰ νῦν ὀρθρος βαθύς. So Plato (in Critone—sub init.) πῆνικα μάλιστα;  
KP. ὀρθρος βαθύς.

<sup>g</sup> This is expressed by Aristophanes, after his manner, in one word, ἀρχαιομε-  
λησιδωνοφρυνιχήρατα· which is composed, according to the Scholiast, of these  
five—ἀρχαίου μέλος Σιδῶνος Φρυνίχου and ἔρατοῦ· or, according to Aristarchus,  
μέλι instead of μέλος.

<sup>h</sup> The chorus here enters as if going into the forum for the purpose of determining  
lawsuits. Comias, Carinades, and Strymodorus are the names of some of the  
choral old men. They were represented with masks imitating the forms of wasps,  
together with the sting hanging behind them; in other respects they resembled  
human figures.

By Jove, thou wast ere this a tough dog's hide ;  
 But now Charinades is the best walker.  
 O Strymodorus, born at Conthylus<sup>1</sup>, 240  
 Thou best of judges, is Euergides  
 Any where here, or Chabes the Phlyensian?  
 Yes he is here—bravo, bravissimo !  
 The relics of that youth, which in Byzantium<sup>k</sup>  
 Erst signaliz'd itself when thou and I,  
 Prowling by night, stole from the baker's wife  
 Her mortar, cleft and cook'd our potherbs with it.  
 But hasten, friends, for now 'tis Laches' turn<sup>l</sup>,  
 Since all men say he has a hive of wealth.  
 So Cleon, yesterday, the governor, 250  
 Commission'd us to come in time, and bring  
 'Gainst him a three days' bitter indignation,  
 To punish his injustice.—But, my friends,  
 Let's hasten on, ere yet 'tis perfect day—  
 Let us proceed, and with a light explore  
 In all directions, lest a subtle one  
 At unawares surprise and injure us.

CHI. O father, father, of this mud beware !

CHO. Take from the ground some straw, and snuff the light.

CHI. No, but I think to snuff it with my finger. 260

CHO. Whence hast thou learn'd the wick to finger so ?

And that in lack of oil, O senseless man ?

It moves thee not, that we must buy it dear.

<sup>1</sup> A burgh of Attica, belonging either to the Ptolemaic or Pandionian tribe.

<sup>k</sup> This was the time in which Pausanias, son of Cleonbrotus, a Lacedæmonian, was sent out as general-in-chief of the Grecian forces, in order to finish the Persian war (Thucyd. i. 94.)

<sup>l</sup> The expression here is singularly elliptical—ὥς ἔσται Λάχητι νυνί· i. e. according to the Scholiast, ἡ δίκη, ἡ τιμωρία, ἡ τοιοῦτόν τι. Laches was the admiral of the fleet of twenty ships sent into Sicily with another commander, Charæades, and, on the latter being treacherously slain, Laches, here satirized under the name of the dog Labes, who stole the Sicilian cheese (see v. 894, etc.), succeeded to the command. He was noted for filling the patrimonial hive with wealth gathered together by universal peculation, and might say with the philosophical poet Lucretius (iii. 11.)—

Floriferis ut apes in saltibus omnia libant,  
 Omnia nos itidem depascimur aurea.

See the Scholiast.

- CHI. By Jove, if you admonish us again  
 With knuckle-raps, we will put out the lamps,  
 And straight go home ; then wanting this perchance,  
 Darkling and quail-like, thou wilt stir the mud.
- CHO. Truly I punish greater men than thou ;  
 But as I walk, in mud I seem to tread ;  
 Nor can it be but in four days at most, 270  
 The god must of necessity rain down,  
 So much the snuffs have grown upon these candles ;  
 And when 'tis so, great rains are wont to fall.  
 Besides, the fruits that are not early ripe  
 Have need of water, and the northern blast.—  
 But what hath happen'd to our fellow judge,  
 Who dwells in this house, that he comes not forth  
 To join our multitude ?—he was not us'd  
 Ere this to move on like a vessel tow'd<sup>m</sup>,  
 But went before us, singing Phrynichus, 280  
 Since he is fond of songs—but, O my friends,  
 I think we should stand here and summon him,  
 That he may listen to our melody,  
 And creep out at the door for very pleasure ;  
 But wherefore does he not appear to us ?  
 Nor give a sign of hearing ?—has he lost  
 His shoes ? or struck his toes on some dark corner ?  
 So as to make the old man's ancle swell ?  
 Perhaps his groin ? for he was once the sharpest  
 Of all our train, and not to be persuaded ; 290  
 But when by any he was supplicated,  
 Thus stooping down, “you'll cook a flint,” he'd say<sup>n</sup> ;  
 And haply, thro' the man of yesterday,

<sup>m</sup> οὐ μὴν πρὸ τοῦ γ' ἐφολκὸς ἦν. The metaphor in this line is taken from a small boat called ἐφολκίς or λέμβος, towed in the rear of a larger ship, from being attached, as it were, to the greater hulk.

<sup>n</sup> λίθον ἔψεις. This is a proverbial expression applied to those who spend their labour upon vain endeavours, such as washing an Æthiop white, writing on the water, casting seed upon the sea-shore, (see Ovid. Ep. Her. v. 115.)

Quid facis, Ænore ? quid arenæ semina mandas ?

Non profecturis littora bubus aras.

or, as in this passage, dressing a stone to make it palatable, and similar unprofitable tasks.

Who cheated us by slipping thro' our hands,  
Saying how much he was the Athenians' friend,  
And that he first declar'd what passed at Samos°,  
Grieving at this he now lies sick of fever.

For such a man he is: but, O my friend,

Rise up, nor thus consume thyself with grief.

For some rich man of those who have betray'd 300

The Thracian state comes hither. Him you may

Destroy at will<sup>p</sup>; advance, my boy, advance.

Boy. O Father, will you gratify my wish,

Should I prefer one?

Cho. By all means, O child:

But say what pretty plaything do you wish

That I should purchase? you will ask, methinks,

A set of chessmen.

Boy. No, by Jove, papa.—

But figs, for they are more agreeable.

Cho. Not them, by Jove—although you hang yourselves.

Boy. Then I will not conduct you any longer. 310

Cho. I must from my judicial salary,

For us three, purchase pudding, wood, and fish.

And askest thou me for figs?

Boy. Come now, O sire,

If now the archon do not sit in judgment,

Whence shall we buy a dinner? hast thou for us

° Alluding to the war between the Milesians and Samians on account of Priene, as related by Thucydides in his first book, cap. cxv., cxvi., when the former being inferior, applied for aid to the Athenians, who sent them forty-six ships under the command of Pericles, son of Xanthippus, by whom the city was taken, and a popular government established, hostages having been received and placed at Lemnos. The Samians afterwards revolted to the king of Persia, and had their walls razed to the ground.

<sup>p</sup> The word in the original is here very remarkable—*δν ὅπως ἐγχυτρίεις*. The Scholiast explains it in the sense of destroying—*ἀντὶ τοῦ φονεύσεις*; and says it is a metaphor taken from the custom of exposing children, *ἐν χύτραις*; and that the word is used, in this sense, by Sophocles in his tragedy of Priam, as well as by Æschylus and Pherecrates. Florens Christianus compares the line of Ennius describing care,

*Quæ nunc te coquit et versat in pectore fixa*—(see v. 286.)

*μηδ' οὕτως σταιτὸν ἔσθαι*, in the line above, is used in the sense of *πλούσιος*, so in the *Peace*, (v. 638.)

*τοὺς παχεῖς καὶ πλουσίους.*

Any good hope, or Helle's sacred pass<sup>9</sup>?

CHO. Alas, alas! by Jupiter, I know not  
Whence we shall have a dinner.

BOY. Wherefore then,  
O wretched mother, hast thou brought me forth,  
To give me the hard task of finding food? 320

CHO. Thou wert, O sack, an useless grace to me.

BOY. Ah! ah! 'tis our hard fortune to bewail.

## ACT II. SCENE I.

PHILOCLEON, CHORUS.

PHI. My friends, long since with grief I pine away,  
Listening your lamentations through the window.  
But I've no power to sing. What shall I do?  
For I am watch'd by them—since of old time  
With your assistance, I have wish'd to come  
To the judicial urn and do some ill.  
But, O thou loudly-thundering Jupiter,  
Change me o'the instant into smoke—or make me 330  
As Proxeniades, or Sellus' son,  
Who boasts and bounces like a crackling vine<sup>r</sup>.

<sup>9</sup> The latter part of this line is, according to the Scholiast, taken from Pindar, whose words are πανδείματι μὲν ὑπερπόντιον Ἑλλάδος πόρον ἱερὸν, where the boy, with a confusion of ideas natural to his age, uses the word πόρον for πορισμὸν, provision, sustenance. This blunder would have a good effect on the comic stage: although the opinion of the French translator is decidedly and very unusually in opposition to that of Brunck.

<sup>r</sup> τοῦτον τὸν ψευδαμάμαξον. This word properly denotes a kind of vine, also called ἀναδενδράς, the wood of which crackles and bounces in the fire, hence applied to denote the high-swelling and mendacious discourse of Æschines the son of Sellus, from whom came the verb σελλίζειν, of the same signification as ἀλαζονεύεσθαι, to boast in a vain-glorious manner. In v. 459, he is called smoke, and his father is denominated Selartius. So in the line above,

ἦ μὲ πόησον  
καπνὸν ἐξαίφνης

or, as Hotibius arranges the verse, κᾶμὲ πόησον, κ. ε. This fine anapaestic stanza appears to be parodied from Æschylus, (P. v. 582. etc. ed. Porson.)

πυρὶ φλέξον, ἢ χθονὶ κάλυψον, ἢ  
ποντίοις δάκεσι δὸς βορὰν——

Pity my lot, O king, and deign to favour.  
 Or into ashes with thy red-hot bolt  
 Reduce me quickly—and when thou hast slain me,  
 Melt with a blast into warm vinegar—  
 Or make a stone whereon they count the lots.

CHO. But who is it that shuts the door against you?  
 Tell us; for you will speak to friendly ears.

PHI. My son—but call not loud—for he by chance 340  
 Sleeps in the vestibule—depress your tone.

CHO. What would this conduct hinder you from doing?  
 Or what is his pretence?

PHI. He will not, friends,  
 Permit me to give judgment, or do harm;  
 But is prepar'd to feast me—this I will not:

CHO. And did this wretch, who scorns the crowd, and Cleon,  
 Dare thus to gape\*, because you speak the truth  
 Touching the galleys?

PHI. This man ne'er had ventur'd  
 To say so, were he not a sworn ally.

CHO. But 'tis full time to seek some new device, 350  
 Which may cause you, without his privity,  
 To come down hither.

PHI. And what can that be?

One might be almost tempted to imagine, against the positive dictum of Farmer, that Shakspeare had one or both of these passages before him when he makes Othello exclaim

Blow me about in winds! roast me in sulphur!

Wash me in steep down gulfs of liquid fire, etc.

(Othello, Act v. Sc. ii.)

Bergler compares Sophocles, (Trachin. 1104.)

ἐνσεισον ὦ 'ναξ, ἐγκατάσκηψον βέλος,  
 πάτερ, κεραυνῷ.

\* Instead of Δημολογοκλέων, in the former of these two lines, Reiske proposes to read Δημοκλονοκλέων or Δημογελοκλέων; denoting either one who *strikes* or who *derides* the people and Cleon at the same time, a description which appears to agree better with the character of Bdelycleon. The word Δημολογοκλέων, the Scholiast says, denotes one who affects tyrannic sway, and is applied to signify the disposition to harangue, by which Cleon deceived the people. By the mention of *ships* is to be understood the furnishing triremes for the public service, and by *ξυναμότης*, (v. 345.) the chorus insinuates that Cleon aimed at the dissolution of the popular form of government; an odious accusation which was made on every slight pretence.

Seek ye—since I'd do any thing, so fain  
Am I to make a passage through the boards,  
And come down with the shell.

CHO. Is there a hole,  
Within which you may dig, and then creep through  
In rags envelop'd, like the crafty king '?

PHI. 'Tis guarded on all sides, there is no hole  
So large as to admit a creeping ant.  
But you must seek some other remedy ; 360  
For hole there cannot be.

CHO. Remember you  
When Naxos was subdu'd, how on the wall  
Fixing the stolen spits, thou brought'st thyself  
Directly down?

PHI. I do, but what of that,  
Since there is no resemblance 'tween the two?  
For I was then a young and vigorous robber,  
Guarded by no one, but allow'd to flee  
Securely ; whereas men array'd in arms  
Now keep a watch on all my passages,  
While two of them are stationed at the doors 370  
Guarding me, spit in hand, even like a weasel,  
That has purloin'd some flesh.

CHO. But now provide,  
Quickly as possible, some machination ;  
For morn approaches, O my honied friend.

PHI. 'Tis then my best plan to eat through the net,  
And may Dictynna pardon me the deed !

CHO. This is the part of one who acts for safety.  
But move your jaw on.

PHI. It is quite gnaw'n thro' ;  
By no means shout, but let us take good care,  
Lest by Bdelycleon we be perceiv'd. 380

CHO. Fear nothing, friend, fear nought—since I will make him,  
If he at all should mutter, gnaw his heart,

<sup>1</sup> i. e. Ulysses. *ράκεσιν κρυφθεῖς ὥσπερ πολύμητις Ὀδυσσεύς* the *ν* is added to *ράκεσι* in order to lengthen the final syllable, as in the *Thesmophor.* (450.) *ἐν ταῖσιν τραγῳδίαις* on which passage Brunck observes that it is one of those *artis præsripto corrigendi*.

And for his life contend, that he may learn  
 To trample not upon mysterious rites  
 Of the two goddesses : but thro' the window  
 Fix a small rope, and bind yourself therewith,  
 Fill'd with the ardent soul of Diopeithes<sup>u</sup>.

PHI. Come now, if they perceiving us should seek  
 To drag me back and make me enter in,  
 What would you do?—now tell me. 390

CHO. We would assist you, calling up a heart,  
 Stout as a holm-oak, so that they shall not  
 Have power to keep you in—this will we do.

PHI. Then will I come down, trusting to your aid ;  
 And recollect, should any thing befall me,  
 Bear me in tears, and place beneath the bar.

CHO. You shall not suffer aught—be not afraid—  
 But come down boldly, having first address'd  
 Your country's gods in prayer.

PHI. O Lycus, lord,  
 And neighb'ring hero<sup>x</sup>, since thou'rt always pleas'd,  
 As I, with tears and groans of the condemn'd, 401  
 Thou comest here to dwell with fix'd intent  
 To sit and listen to the weeper's cry,  
 The only one of heroes thus inclin'd,  
 Pity and save now thy near votary!  
 So will I ne'er defile thy guarded image !

BDE. Rise up there.

Sos. What's the need !

BDE. Some voice, I think,  
 Murmurs around me.

Sos. Creeps the old man out  
 At any corner ?

<sup>u</sup> This was the name of a distinguished rhetorician living at that time, and is mentioned again in *the Knights*, (v. 1081.) and in *the Frogs*, (v. 988.)

<sup>x</sup> Lycus was the son of Pandion, whom Philocleon here facetiously names his tutelar hero, and whose image appears to have been placed in the judicial forum at Athens, which he here pledges himself to hold in deep and unwonted reverence, (see v. 416, and compare Persius, Sat. i. 114.) This statue was protected from the access of the profane by a hedge of stakes and willow twigs (see v. 394.) For another preservative against the injuries that might be caused by the birds, or bad weather, see *the Birds*, (1114—1188.)



- BDE. No, by Jupiter ;  
 But having bound himself with ropes, descends. 410
- Sos. O most detestable ! what doest thou ?  
 Thou never wilt come down.
- BDE. Go quickly up,  
 And strike the window on the other side  
 With olive-boughs, that he may veer his stern<sup>1</sup>.
- PHI. Will you not come to aid me, who this year  
 Must have a lawsuit, O Smicythio,  
 Tisiades, Chremo, and Pheredipnus ?  
 And when, if not now, will you succour me,  
 Ere I am yet more roughly dragg'd within ?
- CHO. Tell me, why are we loath to stir that bile, 420  
 Which we excite as oft as any one  
 Provokes the wasps' nest ? now extend the lash,  
 In all its sharpness, for his punishment.  
 But, children, having cast away your garments  
 With all despatch, run, shout, tell this to Cleon,  
 And order him to come, as to a man  
 Who hates our city<sup>2</sup>, and is doomed to perish,  
 For telling us that we must not try suits.
- BDE. O friends, give ear awhile, nor shout aloud.
- CHO. By Jove, to heaven I'll shout, nor let him off. 430
- BDE. Is not this dreadful and plain tyranny ?
- CHO. O citizens, O hatred to the gods,  
 Borne by Theorus, and whate'er abettor

<sup>1</sup> ἦν πως πρύμναν ἀνακρούσῃται, πληγεῖς ταῖς εἰρεσιώναις. The phrase πρύμναν κρούσασθαι properly signifies to restrain or slacken the oar, *remum inhibere*. In this case it denotes steering the vessel with the stern towards the shore, and the prow to the sea ;—"strike him with dry boughs, that he may be compelled to retrace his footsteps and return," (Fl. Chris.) For an explanation of the word εἰρεσιώνη, see the note on *the Knights*, v. 726. (also *the Plutus*, v. 1146.) Smicythio, Tisiades, etc., are different members of the chorus, here addressed by Philocleon.

<sup>2</sup> Dindorf expresses a confident opinion, that this and the two following lines were not written by Aristophanes, and it must be allowed that there is considerable coldness in the style of them, which agrees but ill with the general spirit of the dialogue ; he imagines these to be the words of some interpreter, which he says the antistrophics at v. 468,

οὔτε τιν' ἔχων πρόφασιν,  
 οὔτε λόγον εὐτράπελον, κ. τ. λ.,

sufficiently manifest.

Stand up for us beside !

XAN. By Hercules,  
They have a sting too,—see you not, O master ?

BDE. What ? those with which he ruin'd in a lawsuit  
Philip the son of Gorgias ?

CHO. And we will  
Destroy thee in like manner—but let all  
Turn hither, raise the sting, and in close order  
Strike it into him, full of rage and fury, 440  
That he may know hereafter, what a nest  
Of wasps he hath provok'd.

XAN. By Jupiter,  
This were indeed a dire calamity,  
If we should fight, for even now I tremble  
But to behold their stings.

CHO. Dismiss the man then;  
If not, I tell you that you will have cause  
To gratulate the tortoise on his skin.

PHI. Come, fellow judges, O sharp-hearted wasps,  
Who in your rage attack their fundament,  
Or flying round, their eyes and fingers sting ! 450  
O Midas, Phryx, Masyntias, hither, help,  
Seize him, and trust him not to any one.  
If not, in solid fetters shall ye fast ;  
For I have heard the noise of many fig-leaves<sup>a</sup>.

CHO. Dismiss him, or a sting shall be infix'd.

PHI. O Cecrops, king and hero, dragon-footed<sup>b</sup>,  
Dost thou permit me thus to be attack'd

<sup>a</sup> This is an allusion to the proverb, *πολλῶν ἐγὼ θρίων ψόφους ἀκήκοα*, signifying that such as use it care but little for the threats of any particular individual ; the leaves of the fig-tree crackling in the flame being an apt comparison for those who tumultuate with vain and windy threatenings. In this case Bdelycleon fears the adverse predictions of the chorus, and merely glances at the proverb, calling upon his domestics, Midas, Thrax, (so named from their native country, or the conquered Persian monarchs), to assist him in seizing Philocleon.

<sup>b</sup> The venerable king of Athens is here called *τὰ πρὸς ποδῶν Δρακοντίδης*, in allusion to the fable which reported him to have been half a serpent. This allegory has been explained in three different ways, the most probable of which seems to be that he was skilled in two languages, the Greek and the Egyptian, and had the command over those two countries. *Dracontides* is also the name of a culprit or defendant in a criminal action, mentioned before, (v. 157.)

By barbarous men, whom I have taught to weep  
With tears enough to fill four chænixes?

CHO. Are there not many direful ills in age? 460

'Tis true—and now these men by force oppress  
Their ancient lord, not mindful of the skins  
And garments which he bought for them of yore,  
The hats, and wintry coverings for their feet,  
Lest they should stiffen with the cold—but nought  
Of reverence marks their eye for the old shoes<sup>c</sup>.

PHI. O worst of beasts! wilt thou not yet release me?  
Unmindful when detected with stolen grapes,  
I flay'd thee well and bravely at the olive,  
So that thou wert an envied spectacle. 470

Yet art thou thankless—but let me depart,  
All of you, ere my son haste hitherwards.

CHO. But ample retribution for these wrongs  
Soon shall you give us—that you may perceive  
The disposition of these angry men,  
With honest looks, as if they fed on cresses.

BDE. Strike from the house, O Xanthias, strike the wasps.

XAN. I do, and do thou smother them with smoke.

Sos. Will ye not off? will ye not to the crows?  
Be off I say.—Then strike them with a stick. 480

XAN. Burn thou, too, Æschines, Selbartius' son.  
Truly we were to move you hence at last.

BDE. But thou, by Jove, hadst not so soon escap'd them,  
Had they by chance fed on Philoclean strains<sup>d</sup>.

CHO. Is it not plain to all the poorer folk,  
How secretly this tyranny creeps o'er me?  
When thou, O altogether infamous,  
And haughty follower of the proud Amyntias<sup>e</sup>  
Keepest us from the laws fram'd by the state,

<sup>c</sup> αἰδῶς τῶν παλαιῶν ἐμβάδων. Couzius remarks that this is said in a jocose manner, and παρὰ προσδοκίαν for κεφαλὴ παλαιὰ, or something to that effect.

<sup>d</sup> This line contains a satirical reflection aimed, as it appears, at a comic poet named Philocles, whose verses were doubtless of a harsh and crabbed nature, (see the *Thesmophor.* v. 168.)

<sup>e</sup> κομηταμύνια. A proud and haughty man, such as Amyntias, is sometimes distinguished by the epithet κομήτης, probably from the custom of the eastern monarchs to wear long flowing ringlets.

Without excuse, without a courteous word, 490  
Bearing the rule alone.

BDE. Is't possible,  
That, free from strife and shrill-ton'd noise, we come  
To mutual speech and reconciliation?

CHO. To speech with thee, thou hater of the people,  
Monarchical ally of Brasidas,  
Who wearest woollen fringes, and a beard  
Unshaven nourishest?

BDE. By Jupiter,  
'Twere better for me not to have a father,  
Than every day to fight with ills like these!

CHO. You touch not yet the parsley and the rue<sup>f</sup>; 500  
For of proverbial speech we'll throw in this.  
Thou hast no grievance now, but when th' accuser  
Proclaims these deeds, and cites thy 'complices.

BDE. Will you not, by the gods, decamp from me?  
I am resolved, all day, to beat and flay you.

CHO. Nor cease, while any part of me is left;  
Since thou affect'st the way to tyranny.

BDE. But all with you is tyranny and plotters<sup>g</sup>,  
Howe'er th' accuser's charge be great or small,  
Which I had not heard nam'd for fifty years. 510  
But now 'tis far more common than salt fish,  
So that its name is bandied in the market.  
Should any one buy prickles-backs, nor wish  
Anchovies, straight the seller cries—"this man

<sup>f</sup> This is a proverbial expression, denoting that an affair is hardly begun; the metaphor being taken from parsley and other herb beds, which were usually planted in the outskirts of the garden. Instead of the common reading *σοῦσιν*, Invernizius gives *που'σιν*, and Florens Christianus proposes *πω'σιν*, but the usual reading appears to me preferable to either. By *τῶν τριχοεινίκων ἐπῶν* in the next line the Scholiast asserts that the minute and vulgar character of the verses of Archippus is meant to be ridiculed. Perhaps that poet was fond of homely similes, drawn from the kitchen garden.

<sup>g</sup> This speech of Bdelycleon is fraught with comic humour, and must have been particularly pleasant to an Athenian audience whose jealousy of oligarchical sway, and dread of the dissolution of their democracy, seems to have been almost ridiculously sensitive. See Thucydides, (B. vi. cap. 27.) which is an excellent comment on this passage of Aristophanes.

Appears to fat himself for tyranny."

And if, moreover, he should ask a leek,

To give a certain zest to the sea-loaches,

With look askance, the herb-seller cries—"tell me,

Why ask a leek?—is it for tyranny?

Or think'st thou Athens is to bring thee sauces?" 520

XAN. Of me too, yesternoon, the wench demanded,

Enrag'd, because I urg'd her to ride quick,

"If I'd establish Hippias' tyranny?"

BDE. This they are pleas'd to hear—and now if I

Wish that my father, having left the custom

Of going to the courts at early dawn,

Mark'd by that wretched and calumnious air,

Should live, like Morychus, a generous life<sup>b</sup>;

I bear the blame of being urg'd to this

By a conspiring and tyrannic temper. 530

PHI. And justly too, by Jove,—for I would not

Take milk of hens, in preference<sup>1</sup> to that life,

Of which you now deprive me. I rejoice not

In eels and thornbacks, but would rather eat

A little judgment, in the box enclos'd.

BDE. With these things thou wast wont to be delighted.

But if thou wilt afford a silent ear

To my instruction, I can prove to thee

How much, in all these matters, thou art wrong.

<sup>b</sup> The former of these lines is composed of two words,

ὀρθοφοιτοσυκοφαντοδικοταλαιπώρων τρόπων,

derived from παρά τὸ ὀρθεύειν καὶ φοιτᾶν καὶ συκοφαντεῖν καὶ ἐν δίκαις ται-  
πωρεῖν (Scholiast). Morychus, whose generous style of living is here alluded to,  
was a tragic poet, more than once satirized by Aristophanes on account of his  
luxurious life, (see the *Acharnians*, v. 852. the *Peace*, v. 973.) He is addressed by  
Plato the comic writer, cited by the Scholiast on the *Clouds*, v. 209. together with  
Glaucetes and Leogoras,

οἱ ζῆτε τερπινὰν, οὐδὲν ἐνθυμούμενοι.

<sup>1</sup> The expression ὀρνίθων γάλα was a kind of proverb applied to the rich and  
happy, probably because articles of rarity are usually in great request on that  
account;

Hybernæ pretium sic meruere rosæ.

so in the *Birds*, Peisthetærus says to Hercules, ὀρνίθων παρέξω σοι γάλα.

**PHI.** I wrong in judging?

**BDE.** Hear'st thou not thyself 540

**Scoff'd at by men whom thou all but adorest?**

**And in a state of secret servitude?**

**PHI.** Talk not of this to me, who govern all.

**BDE.** Not thou indeed, but while thou think'st to govern,

**Thou art thyself a slave—for teach us, father,**

**What honour can be thine from plunder'd Greece?**

**PHI.** Much—and to these I'd trust th' arbitrement.

**BDE.** And I the same:—now all of you dismiss him;

**Give me a sword, for if I be surpass'd**

**By thee in pleading, I will fall upon it. 550**

But tell me what will be the consequence,

**If thou abide not by the arbitration?**

**PHI.** Ne'er may I drink pure wine, the recompense

**Of our good genius.**

**CHO.** It behoves thee, now,

**Who art of our gymnasium, to pronounce**

**Some new thing, that thy value may appear.**

**If he to these exhort thee, thou must not**

**Speak like this youth, beholding what great danger**

All thine affairs are in, if (which I trust

**May never happen) this man prove victorious. 560**

**BDE.** Some one bring tablets to me with all speed,

**That whatsoe'er he says, for memory's sake,**

**I may write down.**

**PHI.**                                 **And, if in argument**

**He gain the victory o'er me, what say you ?**

**CHO.** No longer were the aged multitude

**Of the least use—but we, in all the streets**

**Derided, mere branch-bearers should be call'd,**

**Or husks of litigation. But oh thou!**

Whose eloquence for our whole state will plead,

Now boldly all thy powers of speech employ. 570

**PHI.** And straight from the beginning will I show

**That our dominion is surpass'd by none.**

**For what in life's more happy than a judge.**

What more luxurious or more terrible

**When he is old? whom, as he creeps from bed.**

Huge men, four cubits high, guard at the bar<sup>k</sup>;  
 And then, as I approach, some one extends  
 His supple hand, with public rapine fill'd.  
 Then pouring forth a miserable voice,  
 They bend in supplication—"Pity me, 580  
 O father, I beseech thee, if thou e'er  
 Hast in thy magistracy pillag'd aught,  
 Or in the army, bartering with thy messmates!  
 Who had not known that I were in existence  
 But for his late acquittal.

BDE. Let this saying  
 Touching the clients be my memorandum.

PHI. Then entering, by solicitation press'd,  
 And anger wip'd away, of all I promis'd,  
 Arriv'd within, no part will I perform,  
 But listen to the supplicating voice 590  
 Utter'd by those who would elude conviction.  
 For then what flattery may a judge not hear?  
 Some weep their poverty, and loads of woe,  
 Until they equal mine,—some tell us fables,  
 And others one of Æsop's drolleries.  
 Some jest, that I may be provok'd to laugh,  
 And lay aside my wrath—and if by these  
 We fail to be persuaded, straight they drag  
 The children, male and female, by the hand:  
 I listen—they stoop down and bleat together, 600  
 And then, on their behalf, the trembling sire  
 Beseeches me, as if I were a god,  
 To free him from th' impeachment, "If thou'rt pleas'd  
 With a lamb's voice, pity a child's complaint."  
 And if in little pigs I take delight,  
 Then should I listen to his daughter's voice.

<sup>k</sup> By *ἄνδρες μεγάλοι καὶ τετραπήχεις*, in this line, are to be understood not so much men of lofty stature, since the height of four cubits does not exceed the usual measure, as men of generous and liberal minds. In bodily height, they certainly could not compare with William Evans, the gigantic porter of Charles I. (see Pen-  
 nant's London, p. 324.), who was seven feet and a half high, and must have greatly  
 fallen short of the husband of that Syracusan female mentioned by Theocritus (*Ado-  
 niaz.* v. 17.), who was *ἀνὴρ τρισκαιδεκάπηχυς*. So in *the Frogs*, (v. 1026.) *εἰ  
 γενναίους καὶ τετραπήχεις*——.

And then our rage we lower a small peg.  
Is not this empire and contempt of wealth ?

BDE. This too, thy second saying, I inscribe  
“ Contempt of wealth ”—and reckon o’er to me 610  
The profits of thine empire over Greece.

PHI. The children’s puberty we may inspect ;  
And if to his defence Œagrus <sup>1</sup> come,  
He’s not dismiss’d e’er he recite to us  
Some sweet selected part from Niobe.  
And if the piper gain his cause, he gives  
To us, his judges, as a recompense,  
With mouth well fortified, a parting strain.  
And if a father, at his death, bequeath  
To any one, his daughter and sole heiress, 620  
Bidding the testament bewail at length,  
And shell that nicely covers o’er the seals <sup>m</sup>,  
We give her to that man, whose supplication  
Shall have persuaded us, and this we do  
Quite irresponsible—a privilege,  
To none inferior.

BDE. I wish thee joy,  
For this and all the blessings thou hast nam’d,  
But thou dost wrong in shelling up the will  
Regarding the sole heiress.

PHI. And moreover, 630  
When in deciding on some great affair,  
The senate and the people are in doubt,  
It is decreed to render up the culprits  
To us their judges—then Evathlus, and  
That mighty cringing shield-rejecting fellow <sup>n</sup>,

<sup>1</sup> This was the name of a tragic actor who performed the part of Niobe in that tragedy, either of Sophocles or Æschylus. (Scholiast).

<sup>m</sup> καὶ τῇ κόγχῃ τῇ πάνυ σεμνῶς. It appears from this passage that the ancients were in the habit of covering the signature and seals of their important acts with shells, in order to preserve them from injury ; this was called ανακογχυλιάζειν.

<sup>n</sup> This Evathlus was a rhetorician and a sycophant, often lampooned by the comic writers of his time, especially Plato and Cratinus ; see also *the Acharnians*, v. 675, where his powers of haranguing are mentioned in magnificent terms. By κολακῶννυμος ἀσπιδοποβλής is meant Cleonymus, the cowardly flatterer, who cast away his shield, so common a subject of raillery to our poet ; see particularly *the Clouds*, v. 372. *the Peace*, 1152. *the Birds*, v. 1475, etc. and v. 930. of this comedy.



Declare 'tis not their purpose to betray us,  
 But for the democratic state to fight;  
 And no opinion with the crowd prevail'd,  
 But that which said the bench should be dismiss'd  
 Soon as the judges had despatch'd one cause.

And Cleon, who in bawling conquers all, 640  
 At us alone gnaws not, but with his hand,  
 Protecting, drives away from us the flies.  
 Thou never hast thy father treated thus;  
 But tho' Theorus be a man no way  
 Inferior to Euphemius °, from his basin  
 Taking a sponge, he cleans our dusty shoes.  
 Consider now, from what advantages  
 Thou dost exclude and hinder me, who said'st  
 That thou would'st prove this to be slavish service.

BDE. Speak to satiety—for thou, at length 650  
 Wilt surely cease from thine illustrious rule,  
 And in unwashen nakedness appear.

PHI. But the most sweet of all I had forgot—  
 When I go home, having receiv'd my fee,  
 And all salute me for the money's sake;  
 Then, first of all, my daughter washes me,  
 Anoints my feet, and stooping, kisses me.  
 Then, at the same time, calling me "Papa,"  
 She baits her tongue for my triobolus;  
 And my cajoling little wife brings to me 660  
 A cake of kneaded flour, while sitting near,  
 She presses me with—"eat this, taste of this"—  
 Thus am I gratified, and not compell'd  
 To look towards thee and the steward, what time  
 He serves the dinner, muttering out a curse,  
 Lest haply, he should bake another for me.  
 Thus I possess a shield against all ills,  
 And armour of defence to ward off darts.  
 But if thou wilt not pour me wine to drink,  
 I bring this ass-like cup of liquor full. 670

° Theorus was a mean flatterer, here compared with Euphemius, a rhetorician, who did not think it beneath him to perform the most servile offices, and even to wipe away the dust from the judges' shoes, *ράμβάδια περικυνεῖν*.

Then pour it out reclining ; while he gapes,  
 And braying with a military air,  
 Makes loud explosions. Bear I not a rule  
 Inferior, by no means, to that of Jove,  
 Who am saluted with no less a name ?  
 And if we make a tumult, every one  
 Of those who pass by says—‘ What thunder peals  
 Along the judgment seat, O monarch Jove !’  
 And if I fulminate, with clapping hands  
 The rich and very grave, responsive, sound <sup>p</sup>. 680  
 And me thou chiefly fearest.—Yes, by Ceres,  
 Thou fearest me—but may I perish, if  
 I look on thee with dread.

CHO. Ne’er have we heard  
 A man so clearly, or so wisely talk.

PHI. No—but he thought to make an easy vintage  
 Of a deserted vine <sup>q</sup>. For well he knew  
 That I was most prevailing in this art.

CHO. How hath he gone through all, and pass’d by nothing !  
 So that I grew in hearing, and appear’d  
 To hold a session in the happy isles <sup>r</sup>, 690  
 Delighted with his words.

PHI. How he begins  
 To yawn, and is not master of himself !  
 I’ll make thee look to-day as at the lash.

CHO. [*to BDE.*] And it behoves thee all deceits to weave  
 For thine acquittal—since ’tis difficult  
 To mollify my rage, unless thy words  
 Regard my interest. Wherefore it is time  
 For thee to seek a good and new-cut millstone,

P ————— κὰν ἀστράψω  
 ποππύζουσιν.

Bergler aptly compares Pliny, (H. N. xxviii. cap. 2.) who, speaking of the superstitious reverence with which thunder-claps were regarded by the ancients, says, “ fulgetras poppysmis adorare consensus gentium est.”

<sup>q</sup> This is a proverbial expression applied to such as are negligent in the tillage of their vines, and yet expect to reap an abundant vintage. (Schol.) It occurs again in the *Ecclesiastusæ*, (885.)

<sup>r</sup> Respecting the judges in the shades below, see the poetical description in the second Olympic ode of Pindar (v. 100, etc.)

If speaking have no power to break my rage.

**BDE.** 'Tis a hard task, and one that asks more counsel 700  
Than comedy can boast, to heal an ill,  
Which, in the state, has long bred inwardly.  
But O! Saturnian Sire!

**PHI.** Cease, sire not me.  
For if o' th' instant, thou instruct me not  
How I should be a slave, it cannot chance  
But thou must die, tho' from the sacred entrails  
It were my destiny to be remov'd.

**BDE.** Hear then, O sire, relax thy front awhile,  
And first count lightly, not with calculi,  
But on the fingers, what a sum of tribute 710  
Comes to us from the cities, and besides,  
The many hundredths, prytanéan pledges,  
The metals, markets, harbours, salaries,  
And sales of public confiscations.  
From these we nearly draw two thousand talents.  
Deposit thence the judges' yearly pay,  
Who sojourn here, six thousand and no more,  
Yours are one hundred, then, and fifty talents.

**PHI.** Then not the tenth part comes to us for fee\*.

**BDE.** No, truly—and where fly the other moneys? 720

**PHI.** To those whose cry is—"I will not betray  
Th' Athenian rabble, but will always fight  
To aid the multitude."

**BDE.** These, O my Father,  
Thou choolest to rule over thee, deceiv'd  
By such slight words: they then receive in bribes  
Talents by fifties, from the other states,  
Whom with such threats as these they terrify,  
"Pay tribute, or I'll thunder down your city."  
And thou'rt content to eat up the remains  
Of thy dominion; the allies meanwhile, 730  
When they perceive the refuse of the crowd  
With hunger pining, gnaw the ballot-box,

\* i. e. about 1,166 French livres per annum for each of the 6000 judges, scarcely 45£ of our money.

Regard thee as the suffrages of Connus<sup>†</sup>,  
 But bring them presents—pickle-jars, wine, carpets,  
 Cheese, honey, sesamum, cushions, cups, cloaks,  
 Chaplets, chains, goblets, wealth and sanity.  
 To thee, of all whom thou command'st on earth,  
 And all thy toils at sea achiev'd<sup>‡</sup>, not one  
 Presents, to cook thy fish, a head of garlick.

PHI. Not so, by Jove,—but from Eucharides 740  
 I have myself sent for three garlick heads<sup>×</sup>.  
 But thou annoyest me, not showing forth  
 This slavery of mine.

BDE. Is it not great  
 That those who rule, themselves and flatterers, all  
 Are brib'd alike?—to thee should any one  
 Give the three oboli, art thou content  
 With pay which fighting or besieging towns,  
 By labour manifold thou hast achiev'd?  
 And in addition, what torments me most,  
 Order'd by others, thou frequent'st the courts, 750  
 When an immodest youth approaches thee,  
 The son of Chæreas, standing thus astride,  
 \* \* \* \* \*  
 Bidding thee come by early dawn to judge;  
 Since whosoever is behind the signal,  
 Will not bear with him the three oboli.

<sup>†</sup> According to the Scholiast, Connus was a young harper. Others describe him as one who had wasted his patrimony, and thus become reduced to the condition of a pauper, whence the proverb quoted by Callistratus, Κόννου θρῖον, from the empty sound sent forth by a fig-leaf, (see *the Knights*, v. 532.)

<sup>‡</sup> The expression in this line is very singular.

πολλὰ δ' ἐφ' ὑγρᾷ πιτυλεύσας.

This participle is derived from *πίτυλος*, the noise made by oars impelled through the water. Hence is formed the word *pitylisma* or *pytilisma*, the ablative case of which (*pitylismate*) is the ingenious conjectural emendation of Jul. Scaliger, in that much-controverted passage of Juvenal (xi. 173) instead of the common reading (*pytismate*). It may be remarked that different codices and editions of this noble satirist, exhibit no fewer than eight words of similar termination besides the two here mentioned—*pedeumate*, *pitteumate*, *pedemate*, *pyreismate*, *poppysmate*, *proptysmate*, *piteremate*, *pygismate*.

<sup>×</sup> Eucharides was the name of a garlick-seller, and by *τρεις ἀγλῖθας* are meant the *σκορόδου κεφαλὴ* of the preceding line.

But, late as he may come, the advocate  
 Receives his drachma as the pleader's fee<sup>1</sup>,  
 And, with another of the archons, sharing  
 What an acquitted culprit may bestow, 760  
 You two arrange together the affair,  
 While like a saw one gives, and one withdraws it.  
 Thy gaping look observes the treasurer<sup>2</sup>,  
 But the manœuvre still escapes thy notice.

PHI. Is't thus they treat me? what, alas! say'st thou,  
 Stirring the very bottom of my soul?  
 My mind thou so attractest, that I know not  
 What 'tis thou do'st to me.

BDE. Consider then,  
 That, when thou might'st with all the world grow rich,  
 Thou'rt always compass'd round by demagogues, 770  
 Who over many cities bearest sway,  
 From Pontus to Sardinia—thou hast nought  
 To make thee glad, save the small salary  
 Which thou receiv'st<sup>3</sup>—and that by little still  
 They squeeze for thee in drops, as out of wool,  
 Like oil, for the support of thine existence.

<sup>1</sup> τὸ συνηγορικὸν, δραχμήν. This was the daily sum granted to the forensic orators for undertaking to plead the cause of any state or citizen. The Scholiast, on the authority of Aristotle, says that the *συνήγοροι* were ten in number and chosen by lot.

<sup>2</sup> σὺ δὲ χασκάζεις τὸν κωλακρέτην. The *κωλακρέτης* was a public accountant who paid the judicial salaries, and provided for the expenses of the festivals. Hence these quæstors of the public treasury derived their name of *κωλακρέται* or *κωλαγρέται* ἀπὸ τῶν κωλῶν, because they received as their perquisite the skins and relics of their victims.

<sup>3</sup> οὐκ ἀπολαύεις πλὴν τοῦθ' ὃ φέρεις, ἀκαρῇ. That is, all thy gain consists in the purchase of this miserable little cloak, τοῦτο δ' φορεῖς ἱμάτιον (Schol.), and even this modicum of pay they dole out drop by drop, as if squeezed from wool steeped in liquor. “*Métaphore tirée des liqueurs qu' on exprime en pressant un flocon de laine*”—(Note of the French translator). In the next line, *ἄλευρον* is said *παρὰ προσδοκίαν* for *ἐλαιον*, or some other fluid—(Bergler). The great extent of the judicial power possessed by the Athenians in the time of Aristophanes may be gathered from this speech of Bdelycleon, who says that they bear sway

From Pontus to Sardinia ;

Compare v. 540. where the chorus says,

οὐκέτι πρεσβυτῶν ὄχλος  
 χρήσιμος ἔστ' οὐδ' ἀκυοῦ.

For they would have thee poor—and for what reason  
 I will declare to thee—that thou may'st know  
 Thy keeper, and when he shall hiss thee on,  
 Leap savagely upon thine enemies. 780  
 If they desir'd to give the people food,  
 Nothing were easier—since a thousand cities  
 Convey us tribute, if to each of these,  
 The charge were given to nourish twenty men,  
 Two hundred thousand of the citizens  
 Had liv'd on hare's flesh—with all sorts of crowns,  
 And early and coagulated milk <sup>b</sup> ;  
 Enjoying pleasures worthy of our land,  
 As of the trophy gain'd in Marathon  
 And now, like olive-gatherers, ye go 790  
 In company with him who bears the fee.

PHI. Alas! what torpor's o'er my hand diffus'd?  
 I'm now so soft, I cannot hold my sword <sup>c</sup>.

BDE. But when in fear, Eubœa they would give you <sup>d</sup>,  
 And promise to grant corn by fifty bushels;  
 Yet give they nothing, save of late, five bushels  
 Of barley thou receivedst, and scarce these,  
 (Convicted as a stranger <sup>e</sup>), by the chænix.

<sup>b</sup> καὶ πύψ καὶ πυριάτῃ. The word πύον properly signifies the first milk drawn after calving, and πυριάτης scalded cream. Instead of the latter Invernizius reads πυρίτῃ, against the metre, as the first syllable would be long, derived from πύον, which he affirms to be the reading of all the editions: this is evidently wrong, as both the Juntas give πυριάτῃ. The metaphor is repeated at v. 801.

<sup>c</sup> This line is an allusion to the Andromache of Euripides, where Menelaus casts away his sword, as he is on the point of slaying Helen with it. Bdelycleon had before (v. 547.) asked for a sword, on which he threatens to fall if conquered in argument by Philocleon. The same allusion is made by Lampito in the *Lysistrata* (v. 155.) Compare Massinger, (*New Way*, etc.) Act v. Sc. ult., where Sir Giles Overreach exclaims,

“ ——— Ha! I'm feeble.

Some undone widow sits upon my arm, etc.”

<sup>d</sup> Our poet here says that these rhetorical demagogues would give to the Athenians in promise, the whole fertile island of Eubœa, whereas in a scarcity of corn, during the terrible plague, which invaded the Attic territory from Æthiopia or the borders of Egypt, so graphically described by Thucydides and Lucretius, they really gave but five medimns or thirty bushels, and that by slow degrees, to each of the 14,240 citizens of Athens.

<sup>e</sup> ξενίας φεύγων means convicted of peregrinity, and therefore not entitled to the privileges of citizens. The foreigners in Athens amounted to about 4750.

On this account, I keep thee here confin'd  
 Wishing to nourish thee, and not expose 800  
 To be the sport of these vain promisers.  
 And simply now I would grant all thy mind,  
 Except to drain milk from the treasurer.

## CHORUS.

Wise, to a certainty, was he who said,  
 "Judge not before you hear the speech of both."  
 You now appear to me by far superior,  
 So that, with ire relax'd, I cast away  
 The staff—but oh!—associates and coevals,  
 Obey, obey my speech, and be not senseless,  
 Nor very crabbed and inflexible. 810  
 Would I some kinsman or relation had  
 To give me such advice!—and now some god  
 Aids thee, in this affair, with his clear presence,  
 And manifests his benefits—which thou  
 With readiness receive.

BDE. Indeed I will  
 Nourish and give him all an old man needs,  
 Pottage to lick, a soft robe, goat-skin garment,  
 A nymph to rub his members and his loins.  
 Yet he is silent, muttering not a word.  
 This cannot please me.

CHO. He hath turn'd his mind 820  
 Upon his present state and former greatness;  
 For now he knows and thinks upon his fault,  
 That he would not obey thine exhortations.  
 But haply now to these thy words obedient  
 He's wise, and putting off his former manners,  
 Submits himself to thee.

PHI. Alas! Alas!

BDE. Wherefore cry out to me?

PHI. Beguile me not  
 With promises like these—it is my pleasure  
 To be where cries the herald—"Who has not  
 Yet given his suffrage?—Let him rise"—and may 830  
 I stand prepar'd to drop my calculus

The last of all into the ballot-box.

Hasten, O soul—where is my lurking spirit'?

By Hercules, no more among the judges

Cleon could I convict of peculation.

BDE. O Father, by the gods, obey my voice.

PHI. Obey thee?—why?—save one thing, speak thy will.

BDE. What is it? let me know.

PHI. To keep from judging.

This, Hades shall decree, e'er I obey.

BDE. Thou, therefore, since the courts are thy delight, 840

Descend not thither, but, remaining here,

Administer the law to thy domestics.

PHI. Concerning what dispute? why banterest thou?

BDE. Whatever is done here. When, secretly,

The servant-maiden has unclos'd the door,

Her only shalt thou fine for the offence.

And this is what thou still art wont to do.

According to right order—if the morn

Resplendent shine, by sun-light thou wilt judge;

But if it snow or rain, the fire-side, then, 850

Will be thy seat of judgment:—should'st thou wake

At noon day, yet will no Thesmothetes

Exclude thee from the forum<sup>ε</sup>.

PHI. This delights me.

ἴ σπενδ' ὦ ψυχή·

πάρες ὦ σκιερά.

This passage is a parody of the Bellerophon of Euripides,

πάρες, ὦ σκιερά φυλλὰς, ὑπερβῶ

κρηναῖα νάπη.

The poetical epithet σκιερά applied to the soul will perhaps remind the reader of Adrian's beautiful line, addressed to his soul,

*Pallidula, rigida, nubila.*

ε οὐδεὶς σ' ἀποκλείσει θεσμοθέτης τῇ κιγκλίδι. There were at Athens ten magistrates called archons, viz. the king, archon, the polemarch, and six Thesmothetes, so called because they had the care of the laws and whatever related to the courts of justice. To these judges, who were chosen each from his own tribe, the Scholiast adds another, the scribe. Whoever of these, when cited to the diet, failed to appear in proper time, was excluded, ἀπὸ τῆς κιγκλίδος, (see v. 124.) and lost his fee of three oboli. The word κιγκλίδες properly denotes the doors of the judgment-hall, Photius; and κιγκλὶς is defined by the same lexicographer, ὁ τοῦ δικαστηρίου κάγκελλος, (cancellus).



BDE. Besides this, should a pleader at great length  
Pursue his cause, thou wilt not hungry wait,  
Wearing alike thyself and the defendant.

PHI. How then shall I be able, as of yore,  
Rightly to judge affairs, still ruminating?

BDE. Far better—since it is a common saying,  
That while the witnesses are speaking false 860  
Digesting judges scarcely know the cause.

PHI. Indeed thou dost persuade me—but not yet  
Say'st whence my recompense I shall receive.

BDE. From me.

PHI. 'Tis well that I apart receive it,  
And not with any other; for the jester  
Lysistratus hath treated me most basely<sup>b</sup>;  
Having of late with me receiv'd a drachma,  
He went and frittered it away in fish.  
Then to my share assign'd three mullets' scales,  
Which in my mouth I placed—imagining 870  
That I received as many oboli:  
But spit them out disgusted with the smell,  
Then dragg'd him into court incontinently.

BDE. And what said he to this?

PHI. What? why, he said  
That I must have the stomach of a cock;  
For silver thou wilt soon digest, he added.

<sup>b</sup> ——— Λυσίστρατος  
ὁ σκωπτόλης ———

is mentioned again in the *Acharnians*, v. 820, as the disgrace of his tribe, together with ὁ περιπόνηρος Ἀρτέμων and Παύσων ὁ παμπόνηρος on which passage Elmsley quotes Athenæus, p. 533. E. This low fellow seems here to have played a very shabby trick on Philocleon, by giving him three mullets' scales instead of his judicial fee of the half drachma. These, he says, "I placed in my mouth"—κἀγὼ 'νεκαψ' which word Palmer interprets by *incurvavi dentibus*, I bent it with my teeth to try whether it were good; or κἀγὼν ἔκαψα, as Florens Christianus reads, who imagines that an allusion is here intended to the Greek proverb used by Æschylus (*Agamemnon*, 36.) and Theocritus, quoted by Stanley: βοῦς ἐπὶ γλώσσῃ μέγας, and applied to such as have an impediment to free speech.—Athenæus quotes from Alexis—

ὁ δ' ἐγκάψας τὸ κερμ' εἰς τὴν γνάθον.

There appears to have been an Attic coin of the value of two drachmas, stamped with the figure of an ox.

BDE. (*giving money to his father.*) Thou seest then how  
much profit thou wilt gain.

PHI. Not altogether small—but do thy pleasure.

BDE. Wait now until I come and bring them to thee.

PHI. Behold, how are the oracles accomplish'd; 880  
For I had heard that once the Athenians held  
Domestic judgment-seats, and every man  
Erected for himself, before the doors,  
A small tribunal, like a Hecatéum<sup>1</sup>,  
For his own practice in the vestibule.

BDE. What further wilt thou say? lo, I bring all  
Whate'er I had announc'd, and many more;

\* \* \* \* \*

890

BDE. Lo, here is fire, and lentils standing near,  
If there be need to sup.

PHI. This too is well;  
For tho' I burn with fever, at the least  
I shall receive my fee; since here remaining  
I may devour my lentils—but for what  
Brought you the bird to me?

BDE. That should you sleep  
While any one is pleading, by his song,  
Descending from above, he may arouse thee.

PHI. One thing I still desire, tho' in the rest 900  
Well pleas'd.

BDE. What is't?

PHI. That thou bring Lycus' image<sup>2</sup>.

<sup>1</sup> The 'Εκάταιον, or 'Εκατεῖον, was a small shrine or temple of Hecate, ἑφόρος and κουροτρόφος, of which several were erected by the Greeks in various places where three roads met; upon these altars it was customary for the rich to place eggs and toasted cheese, especially in the time of the new moon, to be taken away by the poor who casually passed by (see the *Plutus*, v. 594.)—Our modern Reformers are probably not aware that their notion of *bringing justice to every man's door*, can boast of such high antiquity as is here assigned to it by Philocleon (see the Scholiast on this passage.)

<sup>2</sup> θηρῶν (i. e. τὸ ἡρῶν) τὸ τοῦ Λύκου is to be understood of the tablet con-

BDE. He's here, O king—and 'tis his very self.

PHI. O hero, how tremendous to behold!

As in our eyes appears Cleonymus<sup>1</sup>.

Sos. Nor yet has he, although a hero, arms.

BDE. If thou wert seated, soon I'd call a cause.

PHI. Call now, for I long since have sat attentive.

BDE. Come then, what cause shall I first introduce?

Of the domestics which hath done amiss?

The Thracian maid who lately burnt a pitcher<sup>2</sup>? 910

PHI. Restrain thyself; since almost thou destroy'st me—

Without a bar art thou about to judge,

Which seem'd to us the first of sacred rites<sup>3</sup>?

BDE. By Jove, there is none present; but I'll run

And bring one hither straightway from within.

How wonderful this passion for a place!

XAN. Go to the crows—to nourish such a dog!

BDE. What is the matter, truly?

XAN. Hath not Labes,

That cur, into the kitchen just now rush'd,

And snatch'd and eat up a Sicilian cheese<sup>4</sup>? 920

BDE. This is, in truth, the first charge to be brought

Before my father—come thou and accuse him.

taining the effigy of the hero Lycus, as it appears in the judicial forum, without the presence of which this lover of lawsuits would scarcely think himself to be in the forum (see the note on v. 398.)

<sup>1</sup> This similitude strikes Bdelycleon, not merely on account of the huge stature of each, but as they are both without arms; the one being a forensic and not a martial hero, the other from having cast his away in battle.—Bergler.

<sup>2</sup> The name *Θράρα* in this line most probably denotes a domestic damsel brought from Thrace, as *Φρύξ* (v. 433.) and *Σύρα*, in *the Peace*, v. 1112. Instead of *προσκαύσασα* in this line, Florens Christianus thought that the true reading was *προσθραύσασα*, *having broken*, and this certainly appears preferable, although unsupported by manuscript authority.

<sup>3</sup> *ἀνεν δρυφράκ του τήν δίκην μέλλεις καλεῖν*. This alludes to a barrier of oak or other wood, within which the priest officiated at the sacrifices. Philocleon has such veneration for the place and act of judgment, that, as Bergler observes, he speaks of them as of religious rites or mysteries.

<sup>4</sup> This alludes to the expedition into Sicily in the second year of the lxxxviii. Olympiad, under the conduct of Laches, who is here designed by the dog Labes, a name very appropriate to the canine race from his propensity to take or snatch whatever may be in his way, or, according to the Scholiast, *ἀπὸ τοῦ λαμβάνειν θηρία* (see note on v. 247.)

XAN. By Jupiter, not I—but t'other dog  
Says that he will prefer the accusation,  
Can any one but introduce the action.

BDE. Come now, and lead them hither.

XAN. We must do so.

PHI. But what is here?

BDE. 'Tis the domestic pig-sty<sup>p</sup>.

PHI. Then bearest thou a sacrilegious hand?

BDE. Not so, but that from Vesta auspicating<sup>q</sup>,  
One I may immolate.

PHI. But haste to bring on 930  
The cause; for I look to the punishment.

BDE. Come now, I'll bring the tablets and the stylus.

PHI. Ah me! with these delays thou wilt destroy me—  
But I had need of space to mark my furrows<sup>r</sup>.

BDE. Behold!

PHI. Now summon.

BDE. I'm about it.

PHI. Who

Appears the first?

BDE. A plague on't! how I grieve  
That I've forgotten the judicial urn!

PHI. Ho, whither runnest thou?

BDE. After the urns.

PHI. By no means; for I had these jills.

BDE. Most right.

For all things that we need are present to us, 940  
Except at least the clepsydra.

<sup>p</sup> ——— χοιροκομείον 'Εστίας. This, according to the Scholiast, was a certain cane vessel out of which pigs were fed; and the name of *Vesta* is given to it, as it was the custom to fatten this portion of the live stock near the vestibule of the house. This bore some resemblance to the judicial barrier, and naturally presented itself to the mind of Philocleon as an emblem of his favorite pursuit.

<sup>q</sup> Alluding to the proverb *αφ' 'Εστίας ἀρχου* since in sacrifices they began with this goddess. The Scholiast quotes Plato in his dialogue of *Euthyphron*.

<sup>r</sup> The word *ἀλοκίζειν* is here, by an obvious metaphor, applied to indenting the waxen tablet with a stylus. Fl. Christianus, in a very learned annotation upon this line, says that the phrase equally denotes the furrowing a field and finishing a verse, whence the expression *βουστροφηδὸν γράφειν*, to write after the manner of an ox ploughing land.

PHI.

But what

Is this, if not the clepsydra? Full well, .  
 And in your country's fashion, you devise this.  
 But fire immediately let some one bring,  
 Incense and myrtle-branches from within,  
 That to the gods we first may sacrifice.

CHO. We too will speak words of auspicious omen,  
 To second your libations and your prayers;  
 Since generously from the war and strife  
 Together are we join'd in amity. 950

BDE. Begin the rites with favouring acclamations.

CHO. Phœbus, Apollo, Pythian king, the deed  
 Which this man machinates before our doors,  
 For all our sakes to prosperous issue lead,  
 Now pausing from our labours. Io Pæan!

BDE. O lord and king Agueus, who art plac'd<sup>\*</sup>  
 Near to my vestibule, receive this rite,  
 Which to my father we devise anew.  
 His harsh and rigid manners cause to cease,  
 Mingling a little honey with his wrath, 960  
 To give the lees a sweetness<sup>†</sup>; that henceforth

\* In the vestibule of their houses the Greeks were accustomed to place columns in the form of obelisks in honour of Apollo ἀλεξίκακος or *averruncus*. This line is defective, and supplied by Brunck, who elegantly conjectures that it ended with Προπύλαιε—the verse then will be :

ὦ δεσποτ' ἀναξ, γείτον' Ἀγνιεύ, τούμοῦ προθύρου Προπύλαιε

comparing Plautus, Bacchides, ii. 1. 3.

Saluto te vicine Apollo, qui ædibus

Propinquus nostris accolis veneroque te.

From this position near the door of the house this god was called *Apollo Prostatærius* (see Taubmann's note on the Bacchides.)

† The σιραίου μέλιτος μικρόν here mentioned by our poet, is defined by Galen, in his commentary on Hippocrates, quoted by Fl. Christianus, γλυκὲ ἔψημα, or τὸ ἐψημένον γλεῦκος, as it is defined by the Scholiast. Photius also, in his Lexicon, defines it in nearly the same words, τὸν ἐψημένον οἶνον καὶ γλυκύ. The Latins define it by the word *sapa* (from ὀπός, *juice*), wine boiled away to one third part of its substance. Compare Shakspeare, Macbeth (Act ii. Sc. 3.)—

The wine of life is drawn, and the mere lees  
 Are left this vault to brag of.

Pliny (N. H. xiv. ix.) says: "Nam siræum (σίραιον) quod alii hepsēma, nostri, sapam appellant, ingenii, non naturæ opus est." When the must, or new wine, was boiled down to the one half of its substance, it was called *defrutum*, and not *sapa*.

He may towards men be of a milder nature,  
 And pity culprits more than their accusers,  
 Weeping with those who supplicate his favour,  
 And ceasing from that peevish disposition,  
 Till all the nettle's taken from his rage.

CHO. We hail with hymns and songs your recent office,  
 In acclamation of your late remarks ;  
 For we have borne a friendly mind, e'er since  
 We knew thee for a lover of the people, 970  
 Such as no younger man.

## SCENE II.

*The court.—XANTHIAS, the accuser, a Dog as culprit.*

BDE. If any judge  
 Of this helæan court be at the door,  
 Let him come in, since we shall not admit him  
 When they begin to plead.

PHI. Who is this culprit?  
 How will he be condemn'd !

XAN. Hear now th' indictment—  
 A dog of the Cydathenæan tribe  
 Brings his complaint against th' Æxonian Labes  
 Of great injustice ; for that he alone  
 Hath been devouring the Sicilian cheese ;  
 His punishment shall be a fig-tree clog. 980

PHI. Rather a dog's death, should he once be taken.

BDE. Well, the defendant Labes is in court.

PHI. O wretch impure ! how like a thief he looks !  
 Grinding his teeth he thinks he shall deceive me.  
 But where is the Cydathenæan dog,  
 Who prosecutes ?

DOG. Bow, wow !

BDE. This other Labes  
 Is here—skill'd both to bark and lick the dishes.

Sos. [*as a herald.*] Silence, sit down—ascend thou, and accuse him.

PHI. Come now, I'll pour this out and empty it.

XAN. O judges, this our written accusation 990

Ye have already heard—for he hath treated  
 Me and the sailors most unworthily;  
 Running into a corner he hath eaten,  
 In the Sicilian fashion, a huge cheese,  
 And in his dark retreat hath fill'd himself.

PHI. By Jupiter, 'tis true—this nasty fellow  
 Hath just now belch'd against me his cheese odour.

XAN. Nor, when I asked him, would impart to me;  
 And who will have the power to do you good,  
 Unless to this dog he cast something too? 1000

PHI. Has he imparted nothing?

XAN. Nought to me,  
 His coadjutor.

PHI. This man's no less warm  
 Than is the lentil. [*Eating some.*]

BDE. By the gods, my father,  
 Do not condemn beforehand; at the least  
 Ere you've heard both.

PHI. But, friend, the thing is clear—  
 Speaks for itself.

XAN. Do not dismiss him then;  
 Since of all dogs he eats by far the most,  
 In single gluttony—and having sail'd  
 The mortar round, devours the cities' crust.

PHI. And not enough is left me to fill up 1010  
 The pitcher's clinks.

XAN. Chastise him therefore; since  
 One thicket could two robbers ne'er conceal.  
 I would not altogether bark in vain,  
 If so, hereafter I'll not bark at all.

PHI. Hi, hi, what crimes has he accus'd him of?  
 This man is a furacious article.  
 Is not this your opinion too, O cock?  
 By Jove, he nods assent.—Where's the chief justice?  
 Let him give me a chamber utensil.

Sos. Take it yourself—for I am summoning 1020  
 The witnesses for Labes to appear.  
 Dish, pestle, cheese-knife, chafing-dish, and pot,  
 With other culinary utensils.

But art thou oozing still, nor yet set down?

PHI. I think that he'll evacuate to-day.

BDE. Will you not cease to be so harsh and rigid,  
Thus gnawing even the culprits with your teeth?  
Mount—plead excuse—why art thou silent? speak.

PHI. But he appears not to have aught to say.

BDE. Not so; but to my mind he fares the same 1030

As erst th' arraign'd Thucydides endur'd<sup>a</sup>.

In mute astonishment he clos'd his jaws.

Out of the way—for I will plead his cause.

'Tis hard, O judges, to defend a dog

From slanderous accusation—yet I'll speak;

For he is faithful, and pursues the wolves.

PHI. Yet he's a robber and conspirator.

BDE. By Jove, but he's the best of present dogs,

And equal to the charge of many sheep.

PHI. But to what end, if he devours the cheese? 1040

BDE. Because he fights for thee, and guards the door,

And is in other ways most excellent.

But pardon him if he hath stolen aught;

For he is not well skill'd to play the harp—

I wish he had no skill in letters too<sup>x</sup>,

That he might not accuse us of his crimes!

Give ear, O good judge, to my witnesses—

Ascend thou, O cheese-scraper, and speak aloud;

For thou wert then the quæstor—answer clearly:

<sup>a</sup> He was the son of Milesias the Athenian, a relative of Conon, the adversary of Pericles, by whom he was compelled to undergo the sentence of ostracism, being accused of treachery, and not able to answer the charge brought against him; to this sudden silence our poet pleasantly alludes in the next line—

*ἀπόπληκτος ἐξαίφνης ἐγένετο τὰς γνώθους.*

He is mentioned by Thucydides, in the first book of his history, as a leader of forty ships, and sent to assist Pericles with Agnon and Phormio. There were, as Fl. Christianus observes, from the Scholiast, four Athenians named Thucydides; the first was the son of Milesias, here spoken of; the second, called the Gettian by the Scholiast (erroneously for Gargettian); the third a Thessalian; the fourth the son of Olorus, and the celebrated historian of the Peloponnesian war.

<sup>x</sup> This and the following lines are in the common editions given to Philocleon; but, as Fl. Christianus remarks, they are much more suitable to the character of Bdelycleon; I have therefore given them to him, as the Venetian Codex also does.



Hast thou not from the soldiers scrap'd thy gains—  
Yes, I say scrap'd?

PHI. By Jupiter, he lies. 1051

BDE. O friend, have pity on our sad condition;  
For this same Labes eats the heads and spines,  
Nor in one situation e'er remains.  
The other is but fit to guard the house;  
For there remaining he demands a share  
Of whatsoever any one brings in;  
If not, he backbites.

PHI. Ah, what evil's this,  
By which I'm soften'd?—some ill influence  
Comes round me, and I am persuaded!

BDE. Come, 1060

I supplicate thee—pity him, O father.  
Where are the children? Mount, O miserables,  
Yelp, ask, entreat, and cry.

PHI. Descend, descend.

BDE. I will descend—and yet this word descend  
Hath cheated many—yet will I retire.

PHI. Go to the dogs.—How good 'twere not to sup!  
For, as I think, my tears would have discover'd  
That I was fill'd with nothing else than lentils.

BDE. Escapes he not then?

PHI. That is hard to know.

BDE. Turn, O dear father, to a better mind. 1070

Here, take this lot, then cast it, with clos'd eyes,  
Into the other urn, and thus absolve him.

PHI. Not so—for on the harp I am unskill'd.

BDE. Come now, I'll bring you hither in all haste.

PHI. Is this the first?

BDE. It is.

PHI. My pebble's in.

BDE. He's cheated to acquit against his will.

PHI. Come, let us empty them—how have we striven?

BDE. Th' event will show—Labes, thou art absolv'd.  
Sire, sire, what ail'st thou?

PHI. Ah me, where is water?

BDE. Erect, erect thyself.

PHI. First tell me this— 1080

Is he indeed absolv'd?

BDE. He is, by Jove.

PHI. I can no more. [*fainting.*]

BDE. Friend, trouble not yourself,  
But stand upright.

PHI. How shall I to myself then  
Be conscious of a criminal acquitted?  
What must I suffer?—but, O deities,  
Thrice honour'd, pardon me the deed, which I,  
Unwilling, not of purpose, have committed.

BDE. Bear it not ill, for liberally, O father,  
I'll rear thee, leading everywhere with me  
To feasts, to dinner, to the spectacle; 1090  
So that with pleasure thy remaining life  
Thou wilt consume—nor shall Hyperbolus  
Deride thee and deceive.—But let us enter.

PHI. Even so now, if you please.

CHO. Go on rejoicing  
Where'er you will; and ye, unnumber'd myriads,  
Take heed to words that shall be wisely spoken,  
Lest they unprofitably fall to earth.  
For this from inconsiderate spectators,  
And not from you, 'twould be our lot to suffer.  
Now therefore hither bend your mind, O people, 1100  
If the pure truth ye love—for now the poet  
Wishes to cast some blame on the spectators;  
For he complains of injuries receiv'd  
Of you, whom first he treated liberally,  
Assisting other bards, not openly,  
But with his secret aid, in imitation  
Of the prophetic skill of Eurycles';

7 The former of these lines, which are of a highly comic character, alludes to our poet bringing upon the stage his three first comedies under the borrowed name of some contemporary poet, as of Philonides and Callistratus, not being then of the age required by law to contend for the dramatic prize. According to the Scholiast, Eurycles was an Athenian prophet, called *ἐγγαστρίμυθος*, or *ventriloquist*, because he was reported to utter his predictions by the aid of an indwelling divinity. Hence soothsayers were denominated *εγγαστρίται* and *Ἐυρυκλεῖδαι*. The comparison here made by our poet of himself to this seer is very amusing, and conceived

Descending into foreign stomachs, there  
 Full many comedies he poured forth.  
 But after this he tried his native strength, 1110  
 Ruling his own, not other muses' tongues.  
 Then rais'd to an unequall'd height of honour,  
 He has not yet, he says, attain'd the summit;  
 Nor swells his mind, elated in its pride,  
 Nor tries he the palæstra in his revels;  
 Nor, should a lover, angry that his flame  
 Is jeer'd in comedy, hasten to him,  
 Consents he with good-natur'd mind to yield,  
 Lest he a pander to his muses prove.  
 He says, besides, when he began to teach, 1120  
 That he attack'd not men, but with the force  
 Of Hercules with monsters huge engag'd,  
 Straight from the first and boldly undertaking  
 To stand against this wretch with saw-like teeth,  
 Forth from whose eyes shone Cynna's direst rays.  
 While hundred heads, in hideous circle join'd,  
 Of most abandon'd flatterers lick'd his round.  
 He had a torrent's voice, engendering death,  
 Odour of seal, with Lamia's unwash'd limbs\*,  
 And camel's fundament. Seeing this monster, 1130  
 He said that fear induc'd him not with gifts  
 Its fury to appease, but still even now

in a spirit of refined irony. The French translator, in a note, well describes the power of vaticination possessed or pretended to by Eurycles—"Cet Euryclès était un devin d'Athènes, qui portait, disait ondans son ventre, le genie qui l'inspirait." The first of his plays which Aristophanes openly acknowledged was *the Knights*, and in which he was himself constrained to perform the part of Cleon.

\* This monster, Lamia, otherwise called *Μορμὼ* or *Μορμολύκειον*, is applied as an epithet or cognomen to Cleon, (*the Knights*, v. 609.) It was a bugbear similar to that whose illusions under the name of Empusa, and in the various forms of a cow, a mule, or a woman, are so humorously related in *the Frogs*, (v. 285.) Bergler quotes a fragment of Lucilius, descriptive of this terrible bugbear.

Terriculas Lamias, Fauni quos Pompiliusque  
Instituere.

See also Horace, (ad Pis. 340.)

Neu pransæ Lamiae vivum puerum extrahat alveo.

It appears from the Scholiast that Pherecrates wrote a comedy on the subject of the Lamia which is alluded to in v. 1177. (Bergler.)

He fights for you, and says that the past year,  
 Quotidian fevers he attack'd with it,  
 Strangling by night the sires and grandsires both;  
 And who, reclin'd at ease upon their beds,  
 Against the least litigious of your number;  
 Together glued defendants' oaths, citations,  
 And testimonies.—So that many leap'd,  
 Impell'd by terror, to the polemarch <sup>a</sup> 1140  
 Such warder off of evils having found,  
 And purger of this land, in the past year  
 Ye have betray'd him<sup>b</sup>, scattering newest counsels,  
 Which, by not knowing clearly, ye have made  
 Incapable to grow,—and in libations,  
 Full oft has utter'd such sweet comic strains,  
 He swears by Bacchus that he ne'er heard better.  
 Which it is base you had not straightway known,  
 But in no worse esteem among the wise  
 Our bard is held, because he wreck'd his hopes 1150  
 When he had driven his rivals from the field.  
 But, O my friends, admire and cherish more,  
 Such bards as seek to utter something new,  
 And fresh discoveries make—preserve their thoughts,  
 Laying them by with apples in your chests;  
 This, if you do throughout the year, your garments  
 Shall of dexterity be redolent.  
 S.-C. O we, who once were ardent in the dance<sup>c</sup>,  
 And brave in fight, of all men most courageous;  
 But this is of old date—'tis past—and now, 1160

<sup>a</sup> This was one of the nine archons particularly authorized to take cognizance of strangers and foreigners who sojourned at Athens. To this powerful magistrate those who stood in need of assistance naturally had recourse for patronage and support in legal or other difficulties.

<sup>b</sup> Aristophanes here complains of the Athenian judges, who in the preceding year had condemned his first comedy of *the Clouds*, and driven him contumeliously from the stage, in favour of Cratinus and Amipsias.

<sup>c</sup> Invernizius rightly, as I think, agrees with Brunck in attributing this speech to the semichorus, although against the old editions, and the opinion of Florens Christianus, who considers the first line of this animated trochaic apostrophe to the brave season of their youth, to be taken from the old proverbial senarius applied to the *laudatores temporis acti*, and quoted in *the Plutus*, (vv. 1002—1075.), *πάσαι πότ' ἦσαν ἀλκιμοὶ Μιλήσιοι*.

These hairs of ours are whiter than the swan :  
 Yet, even from the remains, may be conjectur'd  
 Our youthful vigour—hence I deem my age  
 Superior to the locks of many youths,  
 Both in appearance, and broad fundament.

CHO. Should any one among you, O spectators,  
 Survey my form, and wonder to behold me  
 Squeez'd in the middle to a wasp's dimensions,  
 Or what should be the meaning of this sting,  
 I clearly will instruct him, tho' before 1170  
 He were a stranger to the Muses' art.  
 We of the stinging tail are justly call'd,  
 Sole, native born, indigenous Athenians,  
 The bravest race, and chiefly wont to aid  
 This city in her battles, when arriv'd  
 The barbarous monarch, and with smoke and fire .  
 Laid waste the whole—threatening to take from us,  
 By violence the hornets—for with spear  
 And shield, straight rushing on, we fought with them,  
 Boiling with anger, standing man to man, 1180  
 Eating his very lip from indignation.  
 Under their darts we could not see the sky.  
 Yet, by the gods' assistance, we repell'd them  
 At eventide ; for ere the fray began,  
 An owl flew past our army—then we follow'd,  
 Pursuing them like tunnies into nets ;  
 Stung in the cheeks and brows, away they fled,  
 So that, even now, with the barbarians, nought  
 Has a more brave name than the Attic wasp.

S.-C. Then truly I was bold, nor dreaded aught ; 1190  
 And routed, sailing thither in my galleys,  
 The adversaries' force.—Since then, we car'd not  
 To speak aright, or to calumniate any,  
 But our ambition was to be best rower.  
 Having then taken many a Median town,  
 Hither we caus'd the tribute to be brought,  
 Which now the younger depredators steal.

CHO. Regarding us full often, you will find us  
 Most like to wasps in manners and in life.

For first, no irritated animal 1200  
 Is more irascible than we, or peevish.  
 Then, we resemble wasps in all our schemes;  
 For gather'd, like the hornets, into swarms,  
 Some near the archon, others with th' eleven,  
 These in th' Odéon carry on their suits<sup>d</sup>,  
 And others, clustering round the walls, reclin'd  
 On earth, like worms, scarce move within their cells,  
 And we 're most ready to provide subsistence:  
 For we sting all men, and so gain a living:  
 But drones among us sit without a sting, 1210  
 Who at their leisure eat our tribute's produce,  
 Not sharing in the toil—but this afflicts us  
 With heaviest woe, if any one, not train'd  
 To battle, bear away our salary,  
 Not taking in defence of this our land  
 Oar, spear, or pustule—but to speak concisely,  
 I think, that whatsoever citizen  
 Has not a sting, should take no salary.

### ACT III. SCENE I.

PHILOCLEON, BDELYCLEON.

PHI. Ne'er while I live will I put off this cloak,  
 For it has been my sole defence in war, 1220  
 When mighty Boreas was array'd for us\*.

<sup>d</sup> The Odéon was built by Pericles, in the form of a theatre, *θεατροειδής*, (Schol.), where musicians and tragedians recited their compositions to the people. It was here also that the distributions of corn were made, and as this led to frequent disputes and litigation, the presence of the archon and the eleven criminal magistrates, called afterwards *θεσμοφύλακες*, was required to settle them. Aristophanes (who never loses sight of his chief object) in this passage means to insinuate that no part of Athens was free from judgments and tribunals.

\* It appears more natural to refer this line, with the Scholiast, to the violence of the north wind, which, blowing from mount Pelion, terribly harassed the Persian fleet at the battle of Artemisium, so minutely described by Herodotus (*Polymnia*, clxxxviii.—cxci.), in which the historian asserts that, according to the lowest calculation, four hundred vessels were totally lost; than, with Conzius, to imagine the Persian king to be denoted by the appellation of Boreas; to whom the Athenians afterwards erected a shrine on the banks of the Ilyssus, having first sacrificed to him and his wife Orithyia, daughter of Erectheus.

BDE. You seem desirous that no good befall.

PHI. By Jupiter, it no ways profits me.

For erst, when fill'd with fish bak'd on the coals,  
I to the fuller gave three oboli.

BDE. But let th' experiment be tried, since thou  
Hast once, for good, given up thyself to me.

PHI. What then demandest thou that I should do?

BDE. Dismiss your threadbare cloak, and throw instead,  
This garment round you cloak-wise.

PHI. . Must we then 1230  
Beget and nourish sons, since this of mine  
Would fain now suffocate me<sup>f</sup>?

BDE. Hold—take this—  
Cast it around you, and prate not.

PHI. What plague  
Is this, by al the gods?

BDE. Some call it Persian.  
And others a frieze gabardine.

PHI. But I  
Conceiv'd it to be a Thymætian rug.

BDE. No wonder, for thou ne'er hast been to Sardis;  
Else hadst thou known; but now thou know'st not.

PHI. I?  
'Tis so by Jove, but it appears to me  
Most like the hairy cloak of Morychus<sup>g</sup>. 1240

BDE. No—this is woven in Ecbatana<sup>h</sup>.

<sup>f</sup> Philocleon says this because his son offers to give him too warm a garment. The word *καυνάκη*, by which it is here designated, is defined by one of the Scholiasts, a kind of Persian garment, having the hair on one side. The word is still preserved in the Persian *Kenāgh*, a silken thread. The Thymætian rug, mentioned in the next line (*σιούραν θυμοιρίδα*), was manufactured in the Attic burgh Thymætades, of the tribe Hippothomtis, named from the hero Thymætus.

<sup>g</sup> Morychus was a tragic poet of that time, fond of luxurious living, and wearing thick hairy garments. He is mentioned again in *the Acharnians*, v. 852, *the Peace*, v. 973, and his generous style of living is commended at v. 506. of this play.

<sup>h</sup> Ecbatana and Susa were the two chief cities of Persia, the latter being the residence of the king in winter, and the former in summer. This city was celebrated for the manufacture of elegant garments (see *the Acharnians*, v. 64.), for which Sardis, built under mount Tmolus, appears to have been the place of sale.

PHI. Are there tripe woofs, then, in Ecbatana<sup>1</sup>?

BDE. But whence, O friend? since they, by the barbarians,  
Are woven at great cost;—for this with ease  
Hath swallow'd up a talent's weight of wool.

PHI. This, therefore, should be call'd a wool consumer,  
More justly than a shaggy Persian garment.

BDE. Stand still, O friend, awhile, and robe yourself.

PHI. Ah, wretched me! what heat this cursed robe  
Pours out upon me!

BDE. Will you not be cloth'd? 1250

PHI. By Jupiter, not I—but, if there's need,  
Surround me with a furnace.

BDE. Come then, I  
Will cast it round thee—enter thou within.

PHI. At least, let down a flesh-hook.

BDE. Wherefore this?

PHI. To take me out ere I dissolve away.

BDE. Come now, put off your détestable shoes,  
And quickly don these slippers of Laconia<sup>k</sup>.

PHI. What! shall I ever condescend to wear  
The worn-out sandals from our enemies?

BDE. Place your feet in them, friend, and stoutly take 1260  
Your way to the Laconian territory.

PHI. You wrong me, forcing this, my foot, to walk  
Towards the hostile country.

BDE. Come, the other.

PHI. By no means that—since of the fingers, one  
Is altogether a Laconian hater.

BDE. It can't be otherwise.

PHI. Unhappy I,  
Who, in my old age, cannot take a chilblain!

BDE. Make haste and put it on—then, like the rich,

<sup>1</sup> κρόκης χόλιξ. Philocleon here compares the woolly prominences on these garments to the crisp intestines of an ox, and named either from receiving the liver (χολήν), or from its hollowness (ἀπὸ τοῦ κοιλότητος).

<sup>k</sup> The more elegant kind of men's shoes came from Laconia, as those of the women from Sicyon. Philocleon objects to the former that they are worn by the enemies of his country, and therefore prefers his square and old-fashioned *καρρύματα*. This is a very characteristic trait of one who is reckoned to be in all things one of the *cinctuti Cethegi*.



Step with this delicate and mincing air.

PHI. Come, view my mien, and then consider which, 1270  
Of all the wealthy, I'm most like in gait.

BDE. Which? to a boil wrapp'd in a garlick poultice.

PHI. Truly, I have a wish to wag the tail.

BDE. Come now,—wilt understand to speak grave words  
Before the learn'd and dexterous of mankind?

PHI. I will.

BDE. What words, then, canst thou speak?

PHI. Full many.

First, how the Lamia utter'd doleful sounds  
When caught; then, how Cardopion beat his mother<sup>1</sup>.

BDE. Count not to me your fables—but such talk  
Of men, as we are wont to have at home. 1280

PHI. I truly know this of domestic tales,  
How, that of old, there was a mouse and weasel.

BDE. "O foolish and unlearn'd"—thus, in reproach,  
Theogenes said to the scavenger:  
Among men, pratest thou of mice and weasels?

PHI. What themes, then, must we choose?

BDE. Weighty and grave.

Such as—'how hast thou the religious functions  
With Androcles and Clisthenes fulfilled?'

PHI. But I have seen no games, except at Paros,  
And, for that sight, I paid two oboli. 1290

BDE. But you must tell us how Ephudion fought<sup>m</sup>

<sup>1</sup> This, according to the Scholiast, is the beginning of a story well known at the time—the verb *ἔτυψεν* is wanted to complete the sentence. Philocleon being interrupted in his speech in the same manner as Mnesilochus is by the woman in the *Thesmophoriazusa*, (v. 563.) The story of the mouse and weasel, as well as the reproof cast upon the scavenger by Theogenes (or more probably Theagenes, see the *Birds*, v. 822—1175.), are old wives' tales of the same stamp. Androcles and Clisthenes, mentioned a few lines below, were two vile and despicable contemporaries of our poet, whom he names, *παρὰ προσδοκίαν*, as discharging the high office of *θιωποῖ*, or inspectors of sacred rites, oracular consultations, games, etc., for which they received a stipend from the public chest. This no doubt is intended as a sly rebuke to the Athenians, who were in the habit of entrusting their embassies to such mean persons.

<sup>m</sup> Ephudion the Mænalian and Ascondas appear to have been athletes; the former of whom is reported to have been victorious at the Olympic games. The same story is alluded to again by Philocleon, at v. 1523, with the characteristic

In the pancratium nobly with Ascondas,  
 Already old and grey, but deep in chest;  
 With hands and flanks, and cuirass excellent.

PHI. Cease, cease, thou talk'st of nothing—how could one,  
 Arm'd with a breastplate, fight in the pancratium?

BDE. Thus are the wise accustom'd to confer.

But tell me one thing more—with stranger guests  
 When drinking, what achievement, in your youth  
 Perform'd, of manliest nature, would'st thou tell? 1300

PHI. That, that of all my actions was the bravest,  
 When silently I stole Ergasion's props<sup>a</sup>.

BDE. Thou killest me.—What props? rather relate  
 How, formerly, thou hast pursued a boar,  
 Or hare, or run with unextinguish'd torch<sup>o</sup>,  
 Or any other sport of vigorous youth.

PHI. I truly know a feat most juvenile:  
 When, being yet a sturdy boy, I won,  
 Against Phaëllus, by two suffrages<sup>p</sup>,  
 Damages in a cause of defamation. 1310

BDE. Cease, and, reclining here, learn thou besides  
 To be a talkative convivial fellow.

PHI. And how shall I recline? come, tell me quickly.

BDE. In the most seemly fashion.

garrulity of age, like Shakspeare's Justice Shallow, so full of his juvenile reminiscences, as of Sir J. Falstaff breaking Scogan's head at the court gate, etc. (2nd part of Henry IV., Act III. Sc. 2.)

<sup>a</sup> All that we know of this Ergasion is, that he was a rustic, and as we may gather from this line, the proprietor of a vineyard; *αἱ χάρακες* are the props to which he trained his vines, see v. 1291. This word in the masculine denotes the stakes used in fortification.

• ——— ἡ λαμπάδα  
*ἔδραμες.*

See *the Frogs*, v. 1113. and note, and compare Lucretius, ii. 78.

<sup>p</sup> He was a Crotonian, and an excellent runner at the Olympic games, whose swiftness of foot was celebrated before in *the Acharnians*, (v. 215.) He is also said to have gained three victories at the Pythian games. Florens Christianus and Brunck remark the characteristic manner in which Philocleon applies to his victory in the forum terms peculiar to the race, in the line

*εἶλον διώκων λαιδορίας ψηφοῖν δυοῖν.*

He is here called *βούπαις*, which exactly answers to Slender's expression in the *Merry Wives of Windsor*, (Act V. Sc. 5.) *a great lubberly boy.*

- PHI. Is it thus  
You charge me to recline?
- BDE. By no means.
- PHI. How then?
- BDE. Extend your knees, and in gymnastic fashion  
Anoint you on the couch with oil and water.  
And after, praise one of the brazen vessels.  
Survey your roof, admire the tapestry  
Extended thro' the hall<sup>a</sup>, demand to pour 1320  
Water upon our hands, bring in the tables.  
We sup—are wash'd—and then make our libations.
- PHI. Now, by the gods, live we on visions here?
- BDE. The female minstrel hath begun to blow.  
The guests are Æschines, Theorus, Phanus<sup>r</sup>,  
Cleon, another at Acestor's head.  
And, since thou art in company with these,  
See that thou well take up the festal strain.
- PHI. Truly? like no one of the mountain tribe<sup>s</sup>.

<sup>a</sup> κρεκάδι' αὐλῆς θαύμασον. The meaning of this passage is much controverted; the word κρεκάδια, which some commentators interpret of musical instruments played in concert, occurring in no other ancient author. Bisetus reads καὶ ἱκρίδι' αὐλῆς; but this is mere conjecture. The explanation of Brunck appears to me the most natural and unforced; who considers κρεκάδια as synonymous with παραπέτασμα or ἱστιουργήματα. It can scarcely mean the melody, as this was not applied to as an adjunct to the feast, but at its termination—as Bdelycleon says a few lines below, αὐλητρίς ἐνεφύσησεν. The texture and beautiful figures wrought on the ancient tapestry were, as they deserved to be, objects of especial admiration, (see Theocritus, Adonias. v. 78, and sqq.) where the woven hangings of Alexandria are called θεῶν περονάματα; and compare Sappho, (Frag. xxiv.)

γλυκεῖα Μᾶτερ, οὗτοι δύναμαι κρέκειν τὸν ἱστόν.

<sup>r</sup> The first named of these guests was the son of Sellus, mentioned again in v. 1283. Phanus was probably some low person of that time whom poverty constrained to sup in a sparing manner. Bergler imagines that Κλίων and ξένος τις ἕτερος denote one and the same person, but it appears better to adopt the elegant conjecture of Brunck, or rather Bentley (Ἀκίστορος), which Invernizius has received into the text, instead of the common Ἀκίστερος; the words will denote another guest reclining at the head of Acestor, although the Scholiast says that Acestorius was a foreigner lampooned under the name of Sacus. Instead of ξένος τις ἕτερος, G. Burges proposes to read Ἀναξαγόρας, in derision of whom that learned critic supposes Aristophanes to say, altering, in a slight degree, the words of Alcæus, ὁ νοῦς ἦν τις ὁ μαινόμενος.

<sup>s</sup> ἀληθεις, ὡς οὐδεὶς Διακρίων δέξεται; as Florens Christianus reads the line,

BDE. First I will sing, for I, in truth, am Cleon, 1330  
Harmodius' melody<sup>†</sup>—and follow thou.

There never yet was an Athenian man—

PHI. A robber of such vast audacity.

BDE. Will you do this?—Your bawling will undo you.  
For he declares that he'll destroy you quite,  
And drive you from this land.

PHI. And I, forsooth,

Howe'er he threat, by Jove, will sing another.

O man, infuriate thus with pride,

And mighty violence of thine,

The city thou wilt turn aside, 1340

Which now is nodding to decline.

BDE. But when Theorus,

Reclining at your feet, and taking Cleon

By the right hand, should sing, "O friend, who art

Instructed in Admetus' history",

Cherish the virtuous"—by what scolion would'st thou  
Reply to him?

PHI. In lyric strain would I.

"We cannot use the fox's guile,

Nor wear to both a friendly smile."

BDE. Next Æschines,

The son of Sellus, poet and musician<sup>‡</sup>, 1350

in order to preserve the integrity of the iambic senarius, instead of the common *οὐδείς γε Διακρίων δεδέξεται*. According to the laws of Solon, the Athenian territory was divided into three regions, the Paraloi, or maritime, the Pedizæi, or inhabitants of the plain, and the Diacrii, or those of the hill country. Pandion is said to have distributed the last among his sons, and to have given the principality to Lycus, the region about the city, together with the citadel, to Ægeus, the maritime district to Pallas, and the Megaric to Nisus.

<sup>†</sup> This is the celebrated scolion of Callistratus, usually sung at festal entertainments by the Greeks, in order to keep alive the patriotic feelings of the guests—beginning *ἐν μύρτου κλαδί τὸ ξίφος φορήσω*, and often alluded to by our poet. (See particularly *the Acharnians* (v. 942, 1058.), and the note on the former passage). Each of the five guests is supposed to sing a song in his turn, which Philocleon, who begins with a strain of Alcæus, perverts to a ridiculous sense, and chiefly against his former friend and oracle Cleon.

<sup>‡</sup> This scolion is variously attributed to Alcæus, and Sappho; but the Scholiast gives it to Praxilla, a poetess of that time who wrote convivial songs, *ᾄσματα παροίνια*.

<sup>‡</sup> *ἀνὴρ σοφὸς καὶ μουσικός*. (See Heyne on Pind. Ol. i. 15.)

Shall thus take up the song.

“ May affluence with power agree ’  
To crown Clitagoras and me  
With all Thessalia’s force to aid.”

PHI. Much dissipation thou and I have made.

BDE. In this thou hast been very well instructed ;

But we must go to sup at Philoctemon’s.

Boy, Chryses, boy, prepare the supper for us,  
That we sometime may revel.

PHI.

By no means ;

To drink is evil—for from wine arises 1360  
Breaking of doors, blows, stoning, and the money  
That must be paid down when the headache’s past.

BDE. Not if you meet with good and honest men.

For either they console the sufferer,

Or thou relat’st some humorous tale to rouse

The hearer’s laughter, an Æsopic fable,

Or Sybaritic jest <sup>a</sup>, out of the stock

Of those which thou hast learn’d in the Symposium.

And when to laughter thou hast turn’d the subject,

Having dismiss’d thee, he departs the assembly. 1370

PHI. Then must I learn a multitude of fables,

At least if I may sin and suffer nothing.

Come, let us go now, nor let aught detain us.

#### CHORUS.

Oft have I thought myself a clever fellow,

Nor ever foolish—but Amunias,

The son of Sellus, of the Crobuli <sup>a</sup>,

<sup>a</sup> This ode is the production of Clitagoras, a woman of Thessaly, whose inhabitants assisted the Athenians in the war against the thirty tyrants.

<sup>a</sup> Αἰσωπικὸν γέλοιον ἢ Συβαριτικόν. The Scholiast establishes a difference between these two kinds of apologues or jocular fables—that the former related to man, the latter to quadrupeds. According to the same authority, founded on a passage of Plato the comic writer, the great Samian fabulist Æsop was resuscitated after death.

καὶ νῦν ὁμοσὸν μοι μὴ τεθνάναι τὸ σῶμ’ ἐγὼ  
ψυχὴ δ’ ἀπὸ νίκης ὥσπερ Αἰσώπου ποτὶ.

Bergler however does not believe in the reality of this distinction.

<sup>a</sup> Æschines and not Amunias was the son of Sellus ; but our poet is desirous of satirizing the wretched poverty of both at the same time. By the Crobuli may be

Is more so—him I formerly have seen  
 At supper with Leogoras, instead  
 Of his accustom'd apple and pomegranate,  
 For he's a hungry wretch like Antipho. 1380  
 But as ambassador to Pharsalus  
 He is departed—and, when there alone,  
 Was conversant with the Thessalian paupers,  
 Being no less a beggar than themselves.

S.-C. O blest Automenes, happy art thou <sup>b</sup>

1. In our regard! for sons thou hast begot  
 Most skill'd in works of manual industry.  
 The first, a friend to all, of greatest wisdom,  
 Whom grace attended, an accomplish'd harper.  
 The next, a player, hard to say how good! 1390  
 And then Ariphrades, most seeming wise,  
 Of whom his father once declar'd on oath,  
 That he had learn'd of none but simple nature  
 To form the tongues, and enter every bagnio.

S.-C. There are some, who declar'd me reconcil'd,

2. When Cleon troubled me, and with reproaches,  
 Press'd sore upon me—then, when I was beaten,

meant either a proper name, or, as the Scholiast interprets the word, a man who gathers his hair into a bow or knot at the top of the head, in women called *corymbus*, and in boys *scorpius*. So in v. 466. he is denominated *κομηταμύνιας*. He appears to have conducted an embassy to Pharsalus, a city of Thessaly, and was accused by Eupolis of falsifying his legation. Leogoras, mentioned in the next line but one, was a statesman of that time, and father of Andocides, fond of breeding horses and pheasants. See the Scholiast on *the Clouds*, v. 110. Antipho was a mere pauper.

<sup>b</sup> This must be understood ironically, since Automenes could not be regarded as an object of envy on account of his sons, two of whom, Arignotus the harper and Ariphrades, are severely satirized in *the Knights* (v. 1275, sqq.), on account of their bad dispositions and profligate manners. The third was a player, whose name has not been handed down. Ariphrades is said, in v. 1420, to have learned from nature “to form the tongues and enter every bagnio,” where by *γλωττοποιεῖν* is to be understood *γλωττίδας ἀύλητικὰς ποιεῖν*, to make the tongues of musical instruments. The verses from 1275 to 1281, which, after Brunck, I have given to the two semichoruses, Invernizius exhibits as a continuation of the choral song beginning *πολλάκις δὴ 'δοξ' ἑμαυτῷ δεξιῶς πεφυκέναι*. The metre of these lines is frequently used by the comic poets; they are tetrameters consisting of three first pæons and a cretic

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and one line of the second semichorus is most probably lost.

And shouted out aloud, with distant laugh  
 They, who beheld, derided my misfortunes.  
 No whit regarding me, but only bent 1400  
 To know if e'er affliction would impel me  
 To cast forth any jibe—which I perceiving,  
 Began to act a grinning monkey's part ;  
 Whence now 'tis said, the stake deceives the vine<sup>c</sup>.

# ACT IV. SCENE I.

XANTHIAS, CHORUS.

XAN. O tortoises, blest in your skin—thrice blest !  
 More than the covering that protects my ribs ;  
 How well and wisely you have cover'd up  
 Your ridged back, as if to ward off blows ;  
 While I to death am wounded by a staff.  
 CHO. What is the matter, boy ? for by this name 1410  
 Must we call him, tho' old, who suffers blows.  
 XAN. Was not the old man a most noxious plague,  
 And of the guests most temulent by far ?  
 Although Hippullus, Antipho, and Lycon,  
 Were with Lysistratus, and Theophrastus,  
 And Phrynichus, assembled there, yet he  
 Was the most insolent of all by far.  
 For soon as he was fill'd with much good cheer  
 He leap'd, he frisk'd, and into laughter burst,  
 Pleas'd as an ass with barley saturated, 1420  
 Then struck me playfully, shouting, Boy, boy !  
 Soon as he saw him, this similitude  
 Lysistratus employ'd—" Old man, thou'rt like  
 One of the people's dregs newly enrich'd,  
 And pack-ass running to the chaff aside ;"

<sup>c</sup> This is a proverbial expression, to denote the failure of what we relied upon for support. It is here covertly applied to Cleon, who, trusting too much to popular favour, was desirous to deprive Demosthenes and Nicias of their command after the affair of Sphacteria, in order that he might himself be appointed to it ; instead of which he was fined five talents, as Dicæopolis declares in the opening of the *Acharnians*.

While he in turn with shouts resembled him  
 To a poor locust that had cast its skin,  
 And Sthenelus robb'd of his furniture;  
 They straight applauded, all but Theophrastus,  
 Who bit his lips as one of nice discernment ; 1430  
 While the old man thus question'd Theophrastus—  
 “ Tell me, why seemest thou so trim and neat,  
 Thou who art wont to play the comic fool,  
 And lick each wealthy man in adulation ? ”  
 Thus he insulted them in turn, deriding  
 With rustic contumely, and uttering words  
 Most senseless, nought agreeing with the subject.  
 Then, after he returns inebriate home,  
 If any light on him, he beats them all.—  
 And lo ! he enters with a tottering pace— 1440  
 But I'll move hence ere I'm regal'd with blows.

## SCENE II.

CHÆROPHON, BDELYCLEON, CHORUS, *and* PHILOCLEON *as a drunken youth, with torches in his hands, followed by a FEMALE BAKER.*

PHI. Retire, give place<sup>d</sup>—whoever follows me,  
 He shall deplore his folly.—So that if  
 You don't move off, ye wretches, with this torch  
 I'll roast you.

BDE. Truly thou shalt pay to-morrow  
 The penalty for this to all of us,  
 Spite of your stripling insolence—for we  
 Will come in crowds to summon you to justice.

PHI. How, summon me ? your words are obsolete ;  
 Know you I cannot bear to hear of lawsuits ? 1450  
 Foh, foh—be pleas'd to cast away the urns.  
 Will you not hence ? where is the judge ? avaunt.

<sup>d</sup> This furious entry of the intoxicated Philocleon upon the stage, followed by several persons whom he has beaten, appears to be a comic parody of a passage in the Troades (v. 308.), which is indicated also by the Scholiast.

ἀνεχε, πάρεχε· φῶς φέρω, σέβω, φλέγω,  
 λαμπάσι τόδ' ἱερὸν —————



Ascend, thou golden chafer, hitherward,  
 Seize and hold fast this cable in your hand,  
 But use good caution, for the rope is rotten ;  
 Still it bears rubbing not indignantly.  
 Thou seest how dexterously I have withdrawn thee,  
 Prepar'd already to debauch the guests.  
 Wherefore return the favour to these limbs :  
 But thou wilt not, I know that ; nor attempt it— 1460  
 Who wilt deceive, and loudly laugh at me ;  
 For many others thou hast treated thus—  
 But now, if thou art not a naughty girl,  
 I'll free thee, soon as e'er my son is dead,  
 And have thee, daughter, for my paramour.  
 But now I am not master of my goods ;  
 For I am young, and very closely watch'd :  
 My little son observes me, and besides  
 He is a peevish, cummin-scraping niggard\*,  
 And fears on my account lest I should perish, 1470  
 Having no other father but myself.  
 Look, he appears to run towards you and me.  
 But quickly stand you still and take these torches,  
 That I may treat him in the childish fashion,  
 Which he did me before the mysteries.

BDE. Holla, thou old decrepid debauchee,  
 Thou seemest to desire a timely grave.  
 Nay, by Apollo, thou shalt not continue  
 To act unpunish'd thus.

PHI. How willingly  
 Would'st thou devour a suit of vinegar ! 1480

BDE. Is it not monstrous thus to mock, and steal  
 The singing damsel from the revellers ?

PHI. What singing damsel ? wherefore jest you thus,

\* This line is expressed after the manner of Aristophanes by two words, *καλλως κυμινοπριστοκαρδαμόγλυφον* by which sesquipedalian epithet, as Fl. Christianus observes, Philocleon denotes the irascible and niggardly disposition of his son. See the Scholiast.—Theocritus (I'. 55.) *καταπρίων τὸ κύμινον*, who appears to have taken his interpretation from Hesychius—*καθὰ εἰώθαμεν τοὺς ἀγαν φειδωλοὺς κυμινοπρίστας καλεῖν* “*avare, et colère diviseur de cumin, et graveur avec du cresson.*” (*French translator.*)

As from the tomb escap'd<sup>1</sup>?

BDE. By Jupiter,  
This must be the Dárdanian maid<sup>2</sup>.

PHI. Not so,  
But in the forum to the gods a torch  
Is burning.

BDE. This a torch?

PHI. A torch in truth;  
See you not how 'tis colour'd?

BDE. But what's that  
So black i' th' midst of it?

PHI. The pitch that oozes  
Out of the burning substance.

BDE. Is not this 1490  
The hinder part?

PHI. It is the torch's branch  
That hangs out so.

BDE. What sayest thou? what branch?  
Wilt thou not thither go?

PHI. Ha, ha, what art thou  
About to do?

BDE. Take it away from thee  
And bear it off, judging thee to be rotten,  
And impotent in action.

PHI. Hear, now, me:  
When a spectator at th' Olympic games,  
I saw Euphudion beat Ascondas bravely,  
Already old—then, having overthrown him,  
The elder slew the younger with his fist; 1500  
Wherefore take heed lest thou receive black eyes.

BDE. By Jove, thou well hast learn'd th' Olympic art.

ART. Come, help me, I entreat you by the gods;  
For this is he who struck me with his torch,

<sup>1</sup> ὥσπερ ἀπὸ τύμβου πεσών. That is, as if you had fallen from your wits—ὥς ἀπὸ νοῦ πεσών expressed in the language of a young man addressed to an old one.

<sup>2</sup> The female pipers among the Greeks were mostly from Dardania, and the Phrygians were the first who were said to have hollowed out the box wood, and to have made the μοναυλία, i. e., the single and unequal flutes, which were afterwards exchanged for the double and equal ones, suitable to convivial festivities.

And to my loss hath cast away my loaves,  
Ten oboli, and four to make up weight.

BDE. Seest thou thy work? trouble and litigation  
We needs must have through your intemperance.

PHI. By no means; since a few facetious words  
Will soon arrange this matter—for I know 1510  
By what means to be reconcil'd with her.

ART. Nay, by the goddesses, thou shalt not treat  
Myrtia, the daughter of Ancylicon  
And Sostrata, thus with impunity,  
Destroying all her wares.

PHI. O woman, hear;  
I wish to tell a pleasant tale to you.

ART. Nay, not to me, by Jove, thou foolish wretch.

PHI. As Æsop went one evening home from supper,  
A certain bold and drunken cur bark'd at him,  
And then he said, "O dog, dog, could'st thou buy  
Some wheat instead of thine abusive tongue, 1521  
Thou would'st appear to me to act more wisely."

ART. Derid'st thou me besides? whoe'er thou art,  
I summon thee before the market judges<sup>b</sup>,  
For damage done to my commodities,  
Whereof I hold this Chærephon to witness.

PHI. By Jupiter, but hear what I shall say:  
Once Lasus and Simonides contended<sup>i</sup>,  
When Lasus said, "'Tis no concern of mine."

ART. Is't so in truth?

PHI. To me, O Chærephon, 1530  
Thou seem'st to witness for a pallid woman<sup>k</sup>;  
Euripidéan, Ino feet suspended<sup>l</sup>.

<sup>b</sup> πρὸς τοὺς ἀγορανόμους· see the *Acharnians*, v. 688, and the note on that passage.

<sup>i</sup> Simonides, the celebrated lyric poet, had many rivals, and among others this Lasus of Hermione, an excellent musician, who is said to have been the first to institute cyclic or dithyrambic choirs, and added considerably to the compass of the ancient music.

<sup>k</sup> The pale hue of Chærephon, the disciple of Socrates, as well as the futile nature of his philosophical speculations, is noticed in several passages of *the Clouds*, and in two lines of *the Birds* he is likened to a bat (1296 and 1564.)

<sup>l</sup> Alluding, as the Scholiast informs us, to the tragedy of Euripides denominated

BDE. Here comes another man, as it appears  
To summon thee, with his apparitor.

## SCENE III.

*Enter an ACCUSER with a BAILIFF.*

Acc. Ill-fated me! old man, I summon thee [to PHILOCLEON.  
For wrongs committed.

BDE. Wrongs? nay, by the gods,  
Summon him not—for in his stead will I  
Make thee amends, whate'er thou may'st ordain,  
And own besides an obligation to thee.

PHI. To him I gladly will be reconcil'd, 1540  
For I confess the pelting and the blows.  
But first come hither—dost thou trust to me  
What money I should render for this deed;  
That I in time to come may be thy friend;  
Or wilt thou state it to me?

Acc. Say it thou,  
For I need neither lawsuits nor affairs.

PHI. A Sybaritic man fell from his car<sup>m</sup>,  
And somehow very badly broke his head,  
Not chancing to be skill'd in horsemanship.  
And then a friend who stood by said to him, 1550  
“Let each man exercise his best known art;”  
Thou in like manner run to Pittalus<sup>n</sup>.

BDE. This, too, is like the rest of your behaviour.

*Ἰνῶ κρεμαμένη*, that is, standing in a pendulous posture on a rock, in the act of precipitating herself into the sea, and pale with the prospect of her approaching death, after having destroyed her sons Learchus and Melicerta. Of this tragedy we have only twenty-two fragments remaining, chiefly of a moral and rather querulous character. The Scholiast illustrates the word *θαψίνη* in the preceding line by one from Theocritus (*Φαρμακ.*-88.)—

*καί μεν χρώς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψω.*

<sup>m</sup> *άνήρ Συβαρίτης*. Philocleon here begins to narrate a Sybaritic story, in order to turn the affair into ridicule (see v. 1392. and the note on that passage.)

<sup>n</sup> *πρὸς τὰ Πιττάλου*. The ellipsis here may be supplied either with *φάρμακα* or *δῶματα*. See the Acharnians (v. 996.), where *πρὸς τοὺς Πιττάλου* means of course to the disciples of that celebrated Athenian physician—*πρὸς τοὺς μαθητάς*.

ACC. (*aside to BDELYCLEON.*) Do thou at least relate what  
he replied.

PHI. Listen—fly not—a Sybaritic woman  
Once broke the ballot-box.

ACC. (*aside as before.*) Of this I cite you  
To be a witness.

PHI. Then the ballot-box  
Appear'd against him with a certain witness,  
When thus the Sybarite.—By Proserpine,  
If having let this testimony pass, 1560  
Thou hadst with expedition bought a bandage,  
Thy sense had been the greater.

ACC. Rally on  
Until the archon call the cause for judgment.

BDE. By Ceres, here thou shalt no longer stay—  
But having seiz'd thee—

PHI. What wilt do?

BDE. What do?

Bear thee within—if not, the witnesses  
Will quickly fail those who shall summon thee.

PHI. The citizens of Delphi once accus'd  
Æsop—

BDE. This is but small concern of mine.

PHI. That he had stol'n Apollo's cup, when he 1570  
Told to them how a beetle in old time—

BDE. Bah! you destroy me with your beetle story°.

[*forces him out.*]

#### SEMICHORUS I.

Old man, I praise thy happy fate,  
Whose life and manners have of late  
Been alter'd from their rugged state.

Now having learn'd a different way,  
Soft luxury wilt thou display;  
Though not a prompt obedience pay.

° This is the fable which Æsop related to the inhabitants of Delphi when they were about to precipitate him from a rock as a punishment for his sacrilege. The same fable is related by Trygæus in the *Peace* (v. 129, 130.)

For to shake off the native mind  
 That with each mortal was entwin'd, 1580  
 Is hard—tho' many are inclin'd.

And some, when more familiar grown  
 With others' thoughts have chang'd their own.

## SEMICHORUS 2.

For our high praise a proper theme  
 Philocles' offspring I esteem,  
 And the right-minded thus will deem.

Him for his patriotic love,  
 Wisdom which thus could never move,  
 And gentle manners I approve.

For in what strife of words has he, 1590  
 Not shown his arguments to be  
 Of more convincing potency ?

The stem from which himself was born  
 Willing by actions to adorn.

## ACT V. SCENE I.

XANTHIAS, *alone*.

XAN. By Bacchus, these perplex'd affairs some god  
 Hath introduc'd into our family ;  
 For the old man so long hath been carousing  
 In joyful mood, and listening to the pipe,  
 That all night long he ceases not to dance  
 Those ancient steps in which upon the stage 1600  
 Thespis<sup>p</sup> contended, saying that ere long  
 He would by dancing show the tragic actors  
 Who now exist, to be but ancient fools.

<sup>p</sup> Not the inventor of the tragic drama, but a harper of that age.

## SCENE II.

*Enter PHILOCLEON, drunk.*

PHI. Who sits at the hall door?

XAN. The mischief presses.

PHI. Let the bolts be withdrawn—the dance begins.

XAN. Rather perhaps 'tis the first step in madness.

PHI. Of one who dislocates his hip by force.

How blows my nostril, and the back-bone sounds!

XAN. Drink hellebore.

PHI. Now trembles Phrynicus

Like any cock <sup>P</sup>.

XAN. You'll strike me.

PHI. Heels to heaven, 1610

While gapes the fundament.

XAN. Look to thyself.

PHI. Now in our limbs turns round the loose hip-joint<sup>a</sup>.

BDE. This is not well, by Jove, but madman's folly.

PHI. Come now, I summon my antagonists;

Whate'er tragedian thinks he dances well,

Let him come hither and contend with me.

Speaks any one or none?

BDE. Himself alone.

PHI. Who is this wretch?

<sup>P</sup> Invernizius has here received into the text Bentley's conjectural emendation of *πλήσσει* for the common and no doubt correct reading *πτήσσει*, which appears to be sufficiently defended by a line quoted by Plutarch in his life of Alcibiades, and applied to that illustrious Athenian humiliated by the Socratic discipline—

*ἔπτηξ', ἀλέκτωρ δοῦλον ὥς κλίνας πτέρον.*

The Scholiast says it is a proverb applied to those who suffer some misfortune, and alludes to the second Phrynicus, who was fined by the Athenians in a thousand drachmæ for representing in a tragedy the destruction of Miletus by Darius. Brunck considers the common word *πτήσσει* as absurd, without giving any reason for thinking so, and adopts Bentley's comparatively unmeaning emendation *πλήσσει* to denote the skill of Phrynicus in dancing. The French and Italian translators render the words according to the usual acceptation; the former by *Phrynique tremble de peur comme un coq*, the latter by *Frinico teme, come un gallo*.

<sup>a</sup> On this line the French translator well observes—"dans leurs cotyles; terme d'anatomie—κοτυληδών—Rien n'était exclus de la poesie des Grecs."

**BDE.**                      The son of Carcinus,  
The midst in age<sup>r</sup>.

**P**III. But he shall be devour'd ;  
 For I with strokes melodious will destroy him, 1620  
 Since he is nought in rythm.

**BDE.** But, O unhappy,  
Another son of Carcinus approaches,  
His brother and a tragic actor too.

**PHI.** By Jupiter, then I am well provision'd.

**BDE.** 'Tis true, but not with aught excepting crabs,  
For here's another son of Carcinus.

**P<sub>III</sub>. What comes on creeping here? a vinaigrette,  
Or crab with venom stor'd?**

BDE.    This is the shrimp  
Of all his race, a tragic poet too.

PHI. O Carcinus, blest in thy progeny! 1630  
What multitudes of wrens have fallen down!  
But I, O wretch, upon them must descend—  
Mix up the pickle for them if I conquer.

**СНО.** Come, let us all yield a short space to them,  
That freely they may whirl top-like before us.

## SEMICHORUS 1.

O children of illustrious line,  
 Whose sire is lord o'er ocean's wave,  
 Approach, your sportive choirs entwine  
 Where fruitless sand the waters lave.  
 Brothers of shrimps, in circling dance  
 Your feet with Phrynic lightness move ;  
 And one among your train advance,  
 Bearing his lofty heels above ;

<sup>r</sup> Carcinus had four sons, Xenocles, Xenotimus, Xenoclitus, Xenarchus, of whom three were dancers, and Xenocles a poet: The *Carcinitæ* appear to have been of very diminutive stature. Their father Carcinus is again particularly mentioned in *the Clouds*, v. 1243, and *the Peace*, v. 854. and note.

\* παρὰ θιν' ἀλὸς ἀτρυγέτοιο. A hemistich taken from Homer (Il. A'. 316.), and humorously applicable to a chorus spinning round with the swift revolutions of a top (βεμβηκίζωσιν ἑαυτούς.)



That the spectators may the view  
With shouts of wondering joy pursue<sup>1</sup>.

SEMICHORUS (*to PHILOCLEON.*)

Turn round in circles, and thy stomach beat;  
Cast your legs heavenward, and like tops become—  
For the great sire, who rules the sea, comes near,  
Pleas'd with his triple row of dancing sons.  
But, if you love the dance, lead us out quickly, 1650  
For no one hath before accomplish'd this<sup>2</sup>,  
A comic chorus capering to dismiss.

<sup>1</sup> ὤζωσιν οἱ θεαταί. This verb, as the Scholiast observes, is formed from ὤ, ὤ, a particle expressive of admiration, in the same manner as αἰάζειν from αἶ, αἶ—οἰμώζειν from οἶμοι, and φεύζειν, addressed by the chorus to Cassandra in the Agamemnon of Æschylus (v. 1375.), from φεῦ.

<sup>2</sup> Since, as the Scholiast observes, the chorus enters dancing, but does not make its exit in that manner. The Italian translator supposes that in the Phrynic dance the performers gave themselves blows on the stomach with their raised feet—"Et percotteti co'l piede ne'l ventre."

**THE THESMOPHORIAZUSÆ ;  
OR, WOMEN CELEBRATING THE FEASTS OF  
CERES AND PROSERPINE.**

## DRAMATIS PERSONÆ.

MNESILOCHUS.

EURIPIDES.

AGATHON.

VALET OF AGATHON.

CHORUS OF AGATHON.

CHORUS OF WOMEN WHO CELEBRATE THE FEASTS.

HERALD.

CERTAIN WOMEN.

CLISTHENES.

A PRYTANEE.

A SCYTHIAN ARCHER.

*The Scene lies in the temple of Ceres and Proserpine.*

N. B. This comedy is a severe satire on Euripides the Misogynist, whose opinion of the female race is thus expressed in a line of his *Melanippe* (Frag. xi.)—

πλὴν τῆς τεκούσης, θῆλυ πᾶν μισῶ γέμος.

**PRELIMINARY OBSERVATIONS**  
**UPON**  
**THE FEASTS OF CERES AND PROSERPINE.**

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

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THIS COMEDY WAS ACTED AT THE DIONYSIAC FEASTS, THE TWENTY-FIRST YEAR OF THE PELOPONNESIAN WAR, AND FIRST OF THE XCIL OLYMPIAD, 411 A. C., UNDER THE ARCHON CALLIAS, WHO SUCCEEDED CLEOCRITUS, AS APPEARS FROM CONJECTURES FOUNDED ON THE WORDS OF ARISTOPHANES, IN THE ABSENCE OF PREFACE AND SCHOLIA. THE THESMOPHORIA WERE CELEBRATED IN THE MONTH PYANEPSION, ANSWERING, AS PETAVIUS CALCULATES, TO OUR SEPTEMBER AND OCTOBER.

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THE feasts of Ceres and Proserpine lasted five days at Athens, during the month of Pyanepsion, (part of October and November): one day of the five was sanctified as a fast. The action of this comedy is laid in their temple, where the whole scene passes of which we are about to speak. None but women were allowed to be present at the celebration of these mysteries, and a similar prohibition took place among the Romans at the feasts of the Bona Dea. There were two plays of this name; but it is doubted whether they were different pieces, or the same comedy retouched. A passage cited by Aulus Gellius xv. cap. 20. from the first composition, is found in that which we have, and we find another cited by Athenæus as if from the second; whence we may conclude with Casaubon, that that which we have is the first. As it succeeded very ill, it did but little injury to Euripides, who is the subject of the irony of Aristophanes throughout this comedy. He is also very virulent against the female sex. The general subject is the feast of the two goddesses, who were the particular objects of the Athenian worship. The women were the enemies of Euripides, and they take this opportunity of deliberating upon his ruin. He wishes to prevent his condemnation, and for this

purpose invents a hundred stratagems. The design of Aristophanes was to make him appear as a man cunning and artful. Euripides was alive at the time, but he was very old, as he says to the poet Agathon in the second act. "We may discover throughout this play a proper intrigue, a knot which is not untied till quite at the end, and in this it possesses a great advantage. Euripides, on account of the well-known misogyny of his tragedies, is accused and sentenced to condign punishment at the festival of the Thesmophoria, at which women alone might be present. After a vain attempt to excite the effeminate poet Agathon to such an adventure, Euripides disguises his brother-in-law, Mnesilochus, a man now advanced in years, in the garb of a woman, that in this shape he may plead his cause. The manner in which he does this, renders him suspected, it is discovered that he is a man; he flees to an altar, and for greater security against their persecution, he snatches a child from the arms of a woman, and threatens to kill it, if they do not let him alone. As he is about to throttle it, it turns out to be only a wine-skin dressed up in child's clothes. Then comes Euripides under various forms to rescue his friend; now he is Menelaus, who finds his wife Helen in Egypt; now Echo, helping the chained Andromache to complain; now Perseus, about to release her from her bonds. At last, he frees Mnesilochus, who is fastened to a kind of pillory, by disguising himself as a procuress, and enticing away the officer, a simple barbarian, who is guarding him, by the charms of a flute-playing girl. These parodied scenes, composed almost in the very words of the tragedies, are inimitable. Everywhere, in this poet, the instant Euripides comes into play, we may lay our account with finding the cleverest and most cutting ridicule: as though the mind of Aristophanes possessed quite a specific talent for decomposing the poetry of this tragedian into comedy."—THEATRE OF THE GREEKS, p. 360.

# THE THESMOPHORIAZUSÆ.

## ACT I. SCENE I.

MNESILOCHUS *and* EURIPIDES.

- MNE. O Jove, and will the swallow e'er appear? <sup>a</sup>  
The man [*pointing to EUR.*] 'll ruin me, from early morn  
Thus dragging me about. May I, or e'er  
My spleen is shaken out, enquire  
Whither thou lead'st me, O Euripides?
- EUR. But 'tis not right that thou should'st hear whate'er  
With thy own eyes thou'lt presently behold.
- MNE. How say'st thou? speak again—Must I not hear?
- EUR. No—not at least that which thou must behold.
- MNE. What's thy advice to me?—well said in truth— 10  
Thou say'st that I need neither hear nor see—
- EUR. True—for be sure the nature is distinct,  
Of hearing not, nor seeing.
- MNE. How distinct?
- EUR. Thus have these been distinguish'd of old time <sup>b</sup>.  
For soon as æther took a separate form,

<sup>a</sup> This no doubt, as Wellauer observes, is the correct translation of the desponding Mnesilochus' querulous demand of the return of spring indicated by its herald the swallow. "Mnesilocho enim aptius est interrogare *num quando?* quam *quando?*"

<sup>b</sup> This high-sounding description of the senses of hearing and seeing, which savours more of the buskin than the sock, and is altogether in character with the φιλόσοφος ἀπὸ σκηνῆς, as Euripides was commonly denominated, appears evidently to be parodied from the Melanippe of that tragedian (Frag. xxii.),

ἐπεὶ δ' ἐχωρίσθησαν ἀλλήλων δίχα·

who, as a disciple of the Socratic school, regarded æther in the light of a principal deity (compare *the Frogs*, v. 890.),

αἰθήρ, ἐμὸν βόσκημα.

And in itself bore moving animals,  
 She fabricated first, the visual eye,  
 In imitation of the solar wheel,  
 And perforated ears as hearing funnels<sup>c</sup>.

MNE. Is it then owing to the funnel that 20

I neither hear nor see? By Jupiter,  
 I am delighted to have learn'd so much.  
 How excellent are wise communications!

EUR. Many such matters may'st thou learn of me.

MNE. O, that besides these good discoveries,  
 I might find out not to be lame of foot.

EUR. Come hither, and apply thy mind.

MNE. Behold!

EUR. See'st thou this door?

MNE. By Hercules, I think so.

EUR. Be silent now.

MNE. Silence the portal?

EUR. Listen!

MNE. What, shall I listen to a silent door? 30

EUR. Here Agathon, th' illustrious tragic poet,  
 Chances to dwell.

MNE. What is this Agathon?

EUR. He is an Agathon—

MNE. That stout black man?

EUR. No, but another—have you never seen him?

MNE. That man with a broad beard?

EUR. Have you ne'er seen him?

MNE. Not I, by Jove; at least not to my knowledge.

EUR. And yet thou hast been quite familiar with him.

But know'st him not perchance.—Retire we hence,  
 Since one of his domestics issues forth,

With fire and myrtle branches—he appears 40

About to offer up a sacrifice

For the result of his poetic labours.

VAL. Let all the people in well-omen'd silence

<sup>c</sup> ἀκοῆς δὲ χοάνην ὥτα διατετρήνατο. I have here adopted the reading proposed by Wellauer instead of the common ἀκοὴν ἔτι χοάνης, which corrupt transposition, as that critic observes, doubtless arose from the confusion of the similar terminations ης and ην.

Keep their mouth close; for now the muses' choir  
Dwell in my master's house, and frame their lay.  
And let the breathless air restrain its blasts—  
No sound disturb the sea's cærulean wave.

MNE. Hey day!

EUR. Be silent.

VAL. Who is he that speaks<sup>d</sup>?

Let all the tribes of birds be hush'd in sleep;  
Nor feet of savage beasts that roam the woods 50  
Resolve themselves in motion.

MNE. Marvellous!

VAL. For the fair-spoken Agathon, our chief,  
Intends—

MNE. Some act of baseness.

VAL. Who hath spoken?

MNE. Æther without a blast—

VAL. Upon the stocks  
To found an edifice dramatical<sup>e</sup>.  
Of words he meditates inflexions new  
Polishes some, and others binds together—  
Coins sentences, with alter'd names, and moulds  
Like ductile wax, then pours them thro' a funnel.

MNE. Yes, and commits adultery beside. 60

VAL. What rustic to our battlemented walls

<sup>d</sup> I have here followed Reiske, who gives this question to the valet, and reads *τίς λέγει*, instead of the common *τί λέγεις*; Invernizius agrees with Brunck in giving the words to Euripides, which seems decidedly wrong.

<sup>e</sup> *δρυόχους τιθέναι, δράματος ἀρχάς*. This and the five succeeding lines of the description which the valet gives of his master's poetical occupations, abounds in words chosen with felicity, quite *germane to the matter*, and illustrative of the love of antithesis and other peculiarities in the style of Agathon. The verb *τορνεύει*, in v. 54, appears to confirm the much disputed reading in Horace (ed. Pis. 441.), adopted by Talbot and Doering—"Et malè *tornatos* ineudi reddere versus"—which is further confirmed by an epigram quoted by the Scholiast to *the Knights*, (v. 753.).

*Καλλιμάχου τὸ τορευτὸν ἔπος τόδε.*

The first line of this speech is a metaphor taken from naval affairs; the *δρυόχοι* denote erect beams of oak or other wood, sustaining the keel of the vessel upon which the shipwrights are at work—*πάτταλοι ἐκ δρυὸς, ὃ ἐστὶν ἀπλῶς ξύλου*—(Eustathius). The French translator renders the words very idiomatically—"Déjà ses vers commencent à prendre une nouvelle tournure, il polit ceux-ci, il lie ceux-la; il ne nomme rien par son nom."



Approaches ?

MNE. One who is prepar'd to pour,  
As thro' a funnel, from thy battlements,  
Destruction down.

VAL. Surely thou wert, old man,  
A roister in thy youth.

EUR. O friend, let this man  
Depart, and call me hither Agathon  
With all despatch.

VAL. Make no entreaties, since  
Himself will come out soon ; for he begins  
To frame the melody—while winter lasts,  
To mould the strophes is no easy toil ; 70  
Unless he court the sunbeam at the door. [*Exit.*

MNE. What shall I do then ?

EUR. Stay, for he comes forth<sup>f</sup>.  
O Jove, what wilt thou do with me to-day ?

MNE. I, by the gods, would learn what ails the man :  
Why groan'st thou, and art so disquieted ?  
Thou should'st not hide it, being my relation.

EUR. There's a great evil ready kneaded for me.

MNE. What's that ?

EUR. On this day it will be decided  
Whether Euripides shall live or die.

MNE. But why, since now the courts no longer judge, 80  
Nor is there any council-seat, for this  
Is the third day and midst of Ceres' feasts !

EUR. This also I expect to be my ruin ;  
For plots against me have the women laid—  
And in the Thesmophorian feasts this day  
They are about to counsel my destruction.

MNE. And for what cause ?

EUR. Because in tragedies  
I speak amiss of them.

MNE. By Jove and Neptune,

<sup>f</sup> Throughout this scene there is a great confusion of persons. For the right disposition of them, we are indebted chiefly to the critical sagacity of Bentley and Kuster.

Your suffering would be just. But what expedient  
Hast thou to extricate thee from these evils? 90

EUR. The hope that Agathon may be persuaded  
To mingle in the Thesmophoria.

MNE. And for what purpose should he do so? say!

EUR. To speak in the assembly of the women  
In my behalf, if need be.

MNE. Secretly,  
Or in an open manner?

EUR. Secretly,  
Robed in a female stole<sup>ε</sup>.

MNE. A pleasant deed,  
And one that greatly suits thy character.  
Truly to us belongs the victor's cake<sup>η</sup>.

EUR. Silence!

MNE. But wherefore?

EUR. Agathon comes forth. 100

MNE. And which is he?

EUR. The man who's just develop'd<sup>ι</sup>.

MNE. Nay, surely I am blind, for I see not  
Any man here, but only view Cyrene.

EUR. Be silent—he prepares the melody.

<sup>ε</sup> λάθρα, στολήν γυναικὸς ἡμφιεσμένον. So Dryden, Palamon and Arcite,

“The solemn feast of Ceres now was near,  
When long white linen *stoles* the matrons wear.”

<sup>η</sup> The word *πυραμοῦς*, in this line, is taken for the palm of victory, but properly denotes a cake made of wheat mingled with honey, and given to him who kept watch during the longest time. This line, as Bergler observes, may very properly be given to Mnesilochus, not as a boasting confession of his own skill and cunning, but in order to show that he favours the party and designs of Euripides. (See *the Wasps*, v. 277.)

<sup>ι</sup> οὐκκυκλούμενος. That is, revealed to the sight of the spectators by the stage-machine called the *ἐγκύκλημα*, described by Julius Pollux (iv. 123.), and by the Scholiast ad Acharn. 384., on which passage see the note. Bisetus and Bentley here read οὐγκυκλούμενος, signifying a man robed in an encyclum, a kind of female garment, mentioned by Aristophanes in several other passages of this comedy, as well as in *the Lysistrata* and *Ecclesiazusæ*, in which dress Agathon is shortly after introduced by our poet. But, as Brunck observes, the common reading is not rashly to be departed from, *ἐγκυκλεῖσθαι* literally signifies *sublimem in machinâ inferri*. ‘In fabulæ representatione sic ostendebatur Agatho; eodemque modo in Acharnensibus Euripides.’

MNE. What—drawls he out some tune like “the ants’ marches<sup>k</sup>?”

*Enter AGATHON, accompanied by his tragic chorus.*

AGA. Damsels, this sacred lamp receive,  
Which to th’ infernal goddess’ train  
Burns bright, and let your chorus weave  
In our free country’s praise the strain.

CHO. Say now, for which god is the pomp design’d? 110  
The gods I honour with a faithful mind.

AGA. Then take thine armour, muse, and throw  
A shaft aim’d from the golden bow  
To reach Apollo’s high renown,  
Who rear’d on Simois’ land the walled town.

CHO. Hail, Phœbus, whose unrivall’d praise  
Is hymn’d in sacred and harmonious lays!

AGA. Sing Dian too, the nymph who takes delight  
To sport upon the woody mountain’s height.

CHO. I follow in the muses’ throng, 120  
And celebrate with lyric song  
Latona’s blessed progeny.

Diana, bound by no connubial tie.

AGA. And let Latona’s self inspire  
The pulses of the Asian lyre<sup>l</sup>,

<sup>k</sup> *μύρμηκος ἀτραποῦς ἢ τί διαμινύρεται*; According to the Scholiast, this is a proverbial metaphor applied to minute and slender subjects, and here used to denote the drawling style of Agathon; *ὡς λεπτὰ καὶ ἀγκύλα ἀνακρουόμενον μέλη*. So our poet says of Socrates (*Clouds*, v. 832.), *ὅς οἶδε τὰ ψυλλῶν ἰχνη*. So Plautus (*Men.* vv. 3. 6.),

*Move formicinum gradum.*

There is something of this character in the melody which follows, sung by Agathon accompanied by his tragic chorus, whom he instructs to exhibit their ode (which is not to be confounded with the regular chorus of the play) before the people at the approaching games.

<sup>l</sup> *κρούματά τ’ Ἀσιάδος*. Some interpreters suppose *γᾶς* to be understood here, as if the poet were speaking of the pulsations of the earth by the feet of the dancers (compare Horace, *Od.* iv. 1. 28.),

——— *pede candido*

*In morem Saliûm ter quotient humum.*

Id. (*ad Pis.* 158.)

——— *pede certo*

*signat humum, etc.*

But they are probably mistaken in this opinion, since, according to several ancient

With strains of Phrygian grace, which feet  
Now dissonant and now responsive greet.

CHO. And I my vows to queen Latona pay ;  
I the harp, parent of the sacred lay,  
With clear male voice proclaim ; 130  
Whence to the heavenly ruler's eyes  
As from our sudden harmonies,  
Rushes the lightning flame.  
Let Phœbus' praise then in your hymns prevail—  
Latona's blessed offspring, hail !

MNE. O venerable Genetyllides<sup>m</sup>  
How sweet the lay !—like kiss effeminate  
And wanton-tongu'd, how has the titillation  
Enter'd my inmost sense!—and thee, O youth,  
Whoe'er thou art, I would interrogate 140  
In Æschyléan phrase from the Lycurgia<sup>n</sup>.  
What's this half-woman's country? race? attire?  
What means all this confusion of her life?  
What concord with the harp and saffron robe ?  
The lyre and woman's head-gear?—the oil-cruet

grammatical authors, (Suidas, the Scholiast to Apollonius Rhodius, and the compiler of the Etymologicum Magnum, who refers to this passage of Aristophanes, which he affirms to be a parody of the Erectheus of Euripides,) the word 'Ασιὰ signifies a harp with three chords, being invented by the Asiatic Lydians, in a town of that name at the foot of mount Tmolus. So the Scholiast, 'Ασιάδα δὲ τὴν κιθάραν λέγει. G. Burges, who has reduced this chorus into a regular antistrophic order, alters the line to *Λατῷ τ' 'Ασίδος ἄρυθμα κρούματα* by which reading the antithesis *παράρυθμ' εὐρυθμα Φρυγίων διανεύματα χαρίτων* is entirely lost. This is very clearly expressed by the French translator—"Ces airs de l'asiade dont le rythme est tantôt d' accord et tantôt ne l'est pas avec la mesure." (Compare Euripides, Cyclops. 442. *Ασιάδος ψόφον Κίθαρας*.)

<sup>m</sup> These in the old mythology were certain divinities related to, or attendant on, Venus, *Genetrix* or *Genetyllis*, (see Lucretius, i. 1 ; Hor. Car. Sæc. 64. ed. Francis, whose note may be consulted with advantage). The Scholiast says, *δαίμων ἡ Γενετυλλίς περὶ τὴν Αφροδίτην φασὶν δὲ παρὰ τὴν γέννησιν πεποιῆσθαι τὸ ὄνομα*. This confirms the common reading in Horace, instead of which Doering substitutes *Genetalis*, but, as Francis observes, we cannot find any author who uses the word in the sense which it hath in this place.

<sup>n</sup> According to the Scholiast, Aristophanes here speaks of the tetralogy of Æschylus named *Λυκουργία*, which consisted of the three tragedies of the *Edoni*, *Bassarides*, and *Youths*, together with the satyric drama, called *Lycurgus*; and the question in the text, *ποδαπὸς ὁ γύννις* according to the same authority, is taken from the *Edoni*, addressed to the captured Bacchus.

And girdle tally not: then what connection  
 Is there between a mirror and a sword°?  
 But what art thou, O youth? of manly breeding?  
 And where's the shape?—the robe?—Laconian shoes?<sup>p</sup>  
 Is he a woman? where are then the breasts? 150  
 What say'st thou—silent? By thy melody  
 I judge thee then, since thou wilt not declare it.

AGA. Old man, old man, I hear the sound of envy;  
 But with solicitude am not affected.  
 Now I the garment wear advisedly;  
 For it is meet that a dramatic poet  
 Should frame his manners to his poesy;  
 And if a poet female dramas make,  
 He must adapt his body to those manners.

MNE. Composing Phædra then, you mount on horseback.

AGA. And should his subjects be of manly kind, 161  
 There's something in the body correspondent.  
 And that which we are not empower'd to gain,  
 We strive to make our own by imitation<sup>q</sup>.

MNE. And when thou writ'st satyric plays, call me,  
 That I may stand behind to aid the work.

AGA. Besides, it is ungrateful to behold  
 A poet rough and rustic.—Now consider—  
 That Ibycus, Anacreon of Teos,  
 Alcæus, too, who season'd harmony, 170  
 A woman's headdress wore, and danc'd with step  
 Ionian<sup>r</sup>; Phrynicus (for thou hast heard

° Bergler asserts that there is an allusion in this line to Epicharmus, quoted by Stobæus (Serm lxxxix.), *τίς γὰρ κατόπτρῳ καὶ τυφλῷ κοινωνία*;

<sup>p</sup> ποῦ χλαῖνα; ποῦ Λακωνικάι; These latter were a kind of Lacedæmonian sandals worn by men—*ἀνδρεῖα ὑποδήματα*, (Schol.) See also the Scholiast on *the Wasps*, v. 1158, where this line of *the Thesmophoriazusæ* is again quoted.

<sup>q</sup> These lines are parodied from the *Æolus* of Euripides (Fr. vi. ap Musgr.), in the last line of which we should evidently read with Bergler *θηρώμεθα*, instead of the common *τιμώμεθα* answering to *συνθηρεύετο* in this passage of Aristophanes. The following speech of Mnesilochus alludes to the satyric dramas which were always included in the tetralogies of the tragic poets, of whom Agathon was one. The *Cyclops* of Euripides is the only instance of this kind of drama which time has preserved to us.

<sup>r</sup> *ἰμιτροφόρουν τε καὶ διεκλῶντ' Ἴωνικῶς*. This is Toup's ingenious emendation of the common reading *διεκλίνοντ'*. (Compare Horace, *Od.* iii. vi. 22.)—

Of him) was fair himself and gaily cloth'd.  
 Beauteous on this account his dramas were,  
 For all must suit their manners to their state.

MNE. Then the base Philocles composes basely,  
 The wicked Xenocles writes wickedly,  
 And cold Theognis frigidly indites.

AGA. 'Twas altogether necessary—this  
 I knew, and cleans'd myself.

MNE. How, by the gods? 180

AGA. Cease barking—for as soon as I began  
 To poetize, that was my custom too.

MNE. By Jove, I envy not your education.

EUR. But suffer me to tell wherefore I came.

MNE. Declare.

EUR. 'Tis, Agathon, a wise man's part<sup>a</sup>  
 To have the power of briefly saying much.  
 But I, struck by a new calamity,  
 Have come to thee a suppliant.

AGA. In what need?

EUR. To day the women compass my destruction  
 In Ceres' feasts, for speaking ill of them. 190

AGA. And what assistance canst thou have from us?

EUR. The greatest—for if thou wilt secretly  
 Among the women sit as one of them,  
 And answer for me, thou wilt clearly save me;  
 Since thou alone canst speak in my behalf.

AGA. But why, if present, speak not for thyself?

EUR. I will inform thee—first, because I'm known.  
 Then am I hoary-lock'd and have a beard.  
 Thou personable, with fair well-razor'd face,  
 And woman's voice, soft, comely to behold. 200

Motus doceri gaudet Ionicos  
 Matura virgo, frangitur artubus  
 Jam nunc, etc.

(See Porson's Tracts and Miscellaneous Criticisms, p. 187.) Invernizius highly approves of Toup's reading, but gives *κἀδικανωνντ'*.

<sup>a</sup> This and the following line are also parodied from the tragedy of Æolus, (Frag. v.)

παῖδες, σοφοῦ πρὸς ἀνδρὸς, ὅστις ἐν βραχεῖ  
 πολλοὺς λόγους οἷός τε συντέμνειν καλῶς.

AGA. Euripides.

EUR. What is't ?

AGA. Thou erst indited'st—  
 " Art thou rejoic'd to see the light, and think'st<sup>1</sup>  
 Thy father joys not to behold it too ?"

EUR. I did.

AGA. Now hope not that we shall endure  
 The evil which is thine—we should be mad else.  
 Then bear thyself thine own domestic lot ;  
 For 'tis not just by tricks to shuffle off,  
 But to endure calamities.

MNE. Yet thou  
 Art most impure in sufferings, not in words.

EUR. But to come thither why wast thou afraid ? 210

AGA. I should have perish'd worse than you.

EUR. How ?

AGA. How ?

Seeming to steal into the mighty deeds  
 Of women, and in secret snatch away  
 The Cyprian treasure.

MNE. Snatch away, forsooth!  
 Nay, to be ravish'd.—'Tis, by Jupiter,  
 A plausible pretext.

EUR. What then ? wilt thou  
 Do what I ask of thee ?

AGA. Believe it not.

EUR. O thrice unhappy, lost Euripides !

MNE. O dearest relative, lose not thyself.

EUR. How shall I act then ?

MNE. Let this man go weep, 220  
 And use me in whatever way you please.

EUR. Come then, since thou giv'st up thyself to me,  
 Put off this garment.

MNE. Lo, 'tis on the ground.  
 But what art thou about to do with me ?

<sup>1</sup> This is a verse from the *Alcestes* of Euripides, spoken by Pheres, unwilling to suffer death for his daughter, (v. 705.)

χαίρεις ὄρων φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς ;

EUR. To shave thee here, and singe thy lower parts.

MNE. Nay, do, if you think well. I never, else,  
Myself should have surrendered.

EUR. Agathon,  
Thou always carriest a razor with thee.  
Now grant to us the loan of one.

AGA. Here, take it  
Out of the razor case.

EUR. Thou'rt generous. 230  
Sit down—and puff thy right cheek out.

MNE. Ah me!

EUR. Wherefore cry out so loud? I'll thrust a stake in,  
If thou'rt not silent.

MNE. Out upon't, alas! [*running out.*]

EUR. Ho, whither art thou running?

MNE. To the temple,  
Where dwell the venerable goddesses<sup>u</sup>.  
For here, by Ceres, I will not remain  
To be thus mangled.

EUR. Wilt thou, then, become  
A theme for laughter, with half-shaven crown?

MNE. 'Tis slight concern of mine.

EUR. Nay, by the gods,  
Betray me not—come hither.

MNE. Wretched me! 240

EUR. Be quiet and raise up thy head again.  
In what direction turnest thou?

MNE. Mu, Mu!

EUR. Why mutterest thou? all things are well perform'd.

MNE. Ah wretched me, light-arm'd then shall I fight<sup>x</sup>.

EUR. Regard it not—for thou wilt seem quite comely.

<sup>u</sup> Suppliants were accustomed to take refuge in the temple of the Eumenides or Furies, situated near the Areopagus. So in *the Knights* (v. 1308.) the chorus says

καθῆσθαι μοι δοκεῖς  
εἰς τὸ Θησεῖον πλεούσας ἢ πὶ τῶν σεμνῶν θεῶν,

on which passage the Scholiast observes that the temple of Theseus, as well as that of the Furies, afforded an asylum for ill-treated domestics.

<sup>x</sup> In this line there is an ambiguity in the word ψιλός, which, like the Latin *levis*, may denote either smooth-shaven or light-armed; *levis armaturæ miles*.



## Will you behold yourself?

**MNE.** Bring, if you please,  
A mirror?

**EUR.** See'st thyself?

**MNE.** Not I, by Jove,  
But Clisthenes.

**EUR.** Rise up, that I may singe thee,  
And keep yourself inclin'd.

**MNE.** Ill-fated me !  
I shall become a little sucking pig.

**EUR.** Some one within convey a torch or light.  
Stoop down—now, look to your extremities.

**Mrs.** I will, by Jove, regard them—but I'm burnt.  
Ah me unhappy!—water, water, neighbours,  
Before I aid myself, and quench the flame.

**EUR. Take courage.**

**MNE.** What, while turning in the fire?

**EUR.** But thou hast nothing more to suffer now,  
For almost all thy labour is exhausted.

**Mrs. Alas, the smoke!—I am all burnt beneath.**

**EUR. Regard it not, for some one soon will sponge you. 260**

**MNE.** In truth he will lament who washes me.

**EUR.** Since, Agathon, you envy me the gift  
Of your own person, grant us, at the least,  
This robe and girdle : for you cannot say  
That these are not your own.

**AGA.** I grudge them not.

**MNE.**                      What shall I take then?

**AGA.** **What?**  
**Receive and don this robe of saffron hue.**

**MNE. By Venus, it exhales a sweet rank smell.**

**AG. Put it on quickly.**

**MNE.** Take the belt.

**EUR.** 'Tis here.

**MNE.** Come, now compose and ornament my legs. **270**

**EUR. We want the cawl and turban.**

- AGA. In this fashion,  
I dress my head at night.
- EUR. By Jupiter,  
'Tis altogether fit.
- MNE. Will it fit me?
- AGA. In truth, most excellently.
- EUR. Bring the mantle.
- AGA. Take that from off the couch.
- EUR. We want the sandals.
- AGA. Here, take mine.
- MNE. Will they fit me?
- EUR. Thou art pleas'd, then,  
To be loose shod.
- AGA. Assure yourself of this.  
Since thou hast all of which thou art in need;  
Some one, without delay, conduct me in. [Exit.
- EUR. Truly this man appears to us in form 280  
A very woman; if thou speakest then<sup>a</sup>,  
Let thy voice imitate, persuasively,  
The female tones.
- MNE. I will endeavour.
- EUR. Go then.
- MNE. Nay, by Apollo, not at least unless  
You swear to me.
- EUR. What?
- MNE. That you will preserve me,  
With all your means, should any ill betide.
- EUR. "I swear by æther, the abode of Jove<sup>a</sup>."
- MNE. Why, rather than that of Hippocrates?

<sup>a</sup> On this passage Seager remarks—"there should be no stop in this verse."  
"We have at length transformed this man into a woman."

<sup>a</sup> ὁμνυμι τοῖνον αἰθερ' οἰκησιν Διός· see the *Frogs*, v. 100, where this high-sounding line is again quoted by the Scholiast, as ἐκ Μελανίππης Σοφοκλέους, which we may, with Bergler conclude to be an error of the transcriber, for ἐκ Μελανίππης Σοφῆς· under which title Euripides wrote a drama, of which we have only twenty-eight short fragments remaining. *Hippocrates*, mentioned in the next line, was a constant theme for the ridicule of the comic poets of the time, especially Aristophanes and Eupolis, on account of the sordid and brutal disposition of his three sons, *Telesippus*, *Demophon*, and *Pericles*. See the Schol. on v. 988. of the *Clouds*, where a verse of Eupolis, ἐν Δήμοις, is quoted, in which the same character of these youths is given.

EUR. I swear, then, by the universal gods.

MNE. Remember this now, that the mind hath sworn, 290  
But not the tongue <sup>b</sup>—nor have I pledg'd an oath.

*A cry of women is heard, the scene changes and a temple is propelled.*

EUR. Come quickly out—for there is evidence  
Of meeting in the Thesmophoria.  
But I depart.

MNE. Now, Thratta, follow hither.  
O Thratta, see how high the smoke ascends  
From the burnt torches! But, O Thesmophorians,  
Of charms excelling, with fair auspices  
Receive me here, and prosper my return.  
O Thratta, place the chest down, then take out 300  
A broad round cake, that I may offer it  
As an oblation to the goddesses.  
Ceres, thou dear and ever-honour'd mistress,  
And Proserpine, grant me to offer still  
Full many a sacrifice, or, if not so,  
Let me at least be undiscover'd now.  
And may some rich man gain my daughter's love;  
Some blockhead, with a mind intent on pelf<sup>c</sup>.  
Where, where can I sit in a proper place  
To hear the rhetoricians? As for thee,  
Retire, O Thratta, since 'tis not allow'd 310  
That slaves should hear the speeches.

<sup>b</sup> Alluding to the well-known casuistical line of Euripides (Hippol. 607.), ἡ γλῶσσ' ὁμώμοχ', ἡ δὲ φρήν ἀνώμοτος which is alluded to by our author in the *Frogs*, and elsewhere. The stage direction after this speech is *ἔρδον ὠθεῖται*, signifying that the aspect of the scene is changed by the help of machines to the appearance of a temple. Reiske's interpretation of *ἔρδον* (victima), and Bergler's proposed change of the word to *γέρων*, are, as Brunck contends, equally absurd.

<sup>c</sup> This is the interpretation of the French translator, "Un sot, un ridicule, et qui ne pensera qu'à son argent."

## ACT II. SCENE I.

*Female* HERALD, CHORUS of *Women*, MNESILOCHUS,  
*seven Haranguers.*

F. H. Silence, silence<sup>d</sup>.

1. Pray to the Thesmophorian goddesses,  
To Ceres, and the damsel Proserpine,  
To Pluto, and the goddess fairly born.  
And Earth, the nourisher of youth\*, and Hermes;  
The Graces, too, I supplicate, to grant  
The fairest and most excellent success,  
Which may this synod and assembly tend,  
And benefit our Athens with ourselves.  
Pray ye, moreover, that success may crown 320  
Her who most profitably acts and speaks  
For the Athenian people and your own<sup>f</sup>.  
Be these the objects of your supplication.  
Let us rejoice, and thrice shout Io Pæan!

CHO. Our vows agree with yours, and we entreat  
The heavenly race to crown our orisons  
With their auspicious presence. Jupiter,  
Of mighty name, thou of the golden lyre,  
Whose sway extends o'er Delos' sacred isle,  
And thou all-potent maid with azure eyes, 330  
And spear of gold, inhabiting a city

<sup>d</sup> This proclamation of the female herald (κηρύκαινα) containing formula of prayers observed in the assemblies of the people is, as G. Burges observes, free from the laws of rhythm.

• ———— καὶ τῇ Καλλιγενείᾳ,  
καὶ τῇ Κουροτρόφῳ, τῇ Γῇ.

Photius, in his Lexicon, says, that Apollodorus gave the name καλλιγένεια to the earth—some called her the daughter of Jupiter and Ceres—but that Aristophanes, the comic writer, gives this name to a muse. Callimachus, in his hymn to Delos (vv. 2, and 276.), names that island Ἀπόλλωνος κουροτρόφον. Spanheim, in his learned commentary on that passage, quotes Claudian and Statius, applying the words *Alumnus* and *Nutrix* to the island.

<sup>f</sup> In this passage Hotibius considers the words τὴν τ' ἀγορεύουσιν as a mere gloss, and as such to be expunged from the text; and I cannot but think that most readers will concur in this opinion.

In warlike might excelling, hither come.  
 Thou, too, of various names, beast-slaying nymph,  
 The golden-eyed Latona's progeny.  
 Thou, too, O venerable Neptune, lord  
 Of ocean, leave the fishy depths of Nereus,  
 By whirlwinds toss'd, sea-nymphs, and ye whose feet  
 Upon the mountains wander—to our prayers  
 Symphonius may the golden lyre resound.  
 While we Athenian women, nobly born, 340  
 With perfect rites the solemn congress hold.

HER. Pray to th' Olympian gods and goddesses,  
 The deities of Pytho and of Delos,  
 With all the others; that if any one  
 Counsel aught ill against the female race,  
 Or by a herald, to the women's cost,  
 Make with the Persians and Euripides  
 A league of amity<sup>g</sup>, or meditate  
 To tyrannize, or bring the tyrant back;  
 Or any slanderer should denounce a woman 350  
 As rearing a supposititious child,  
 Or if th' intriguing slave of any female  
 Hath whisper'd slanderous stories to her lord;  
 Or should a servant, sent on messages,  
 Report them falsely, or if some lewd fellow  
 Cheat with fallacious promise, and not give  
 The stipulated fee, or some old woman  
 Bring gifts to her gallant, some courtezan  
 Take bribes, betraying her companion's friend;  
 And if some male or female publican 360  
 Should falsify the gallon or pint measure<sup>h</sup>;  
 On such an one, with all his family,

ε ————— ἡ 'πικηρυκεύεται  
 Εὐριπίδῃ Μήδοις τ' ———

With the Medes or Persians our poet here mingles those subjects of which mention was wont to be made in serious supplications to the gods. (See Isocrates in his Panegyric.) Bergler.

<sup>h</sup> On this line the Scholiast observes that the χοῦς contained two *restæ*, and the χοιὺς six. The κότυλος or κοτύλη was a cup or measure, holding three-fourths of a pint, (see St. Mark, vii. 4.) ποτηρίων καὶ ξιστῶν.

Invoke a dreadful death, but to yourselves,  
Pray that the gods may give abundant blessings.

## CHORUS.

We offer our united prayer,  
That blessings, perfect in their kind,  
The city with her sons may share.  
And let the fairest portion reach  
Those women whose persuasive speech  
Subdues the willing mind. 370  
But they, who frame the gainful lie,  
And lawless noxious perjury,  
Or seek to change, with headlong force,  
Decrees and law's established course,  
With fraudulent intent disclose  
Each secret counsel to our foes,  
Or introduce the Persian band  
For the destruction of our land,  
Their deeds with impious boldness crown  
To the dishonour of the town. 380  
But oh ! these prayers, almighty Jove,  
Deign with thy sanction to approve ;  
And let thy female suppliants share  
The deities' presiding care.

HER. Hear all—this woman's council have decreed—  
President Timoclea, clerk Lysilla,  
While Sostrata deliver'd the opinion<sup>1</sup>.  
“To-morrow an assembly will be held,  
The middle of the Thesmophorian feasts,  
On which we have most leisure<sup>2</sup>; our first business

<sup>1</sup> This, as Kuster observes, was the ordinary formula or accustomed introduction to the plebiscita or public decrees of the Athenian people. He quotes an example from Thucydides (iv. 118.), which I think Bloomfield justly considers to be parodied by our poet, Ἀκάμαντις ἐπρυτάνευε, Φαίνιππος ἐγγραμμάτευσε, Νικιάδης ἐπεστάται which however that great scholar cites erroneously thus, φαίνιππος ἐγγραμμάτευσε, Νικιάδης ἐπεστάται, Δάχης εἶπε. The application of this introductory formula to the three female legislators in this passage is extremely humorous.

<sup>2</sup> The third day of this solemn assembly was consecrated by a fast, and called νηστεία, as Brunck and Porson have observed from Athenæus in his seventh book. The former learned critic has happily emended the second of these lines, which in

Is to debate on what Euripides  
Should suffer, for he seems to all of us  
To act unjustly"—who's inclin'd to speak ? 391

WOM. I.

HER. Put this crown on now, ere you begin<sup>1</sup>.  
Silence, attention—for as if about  
To talk at length, she now begins to cough,  
As do the orators.

W. I. From no ambition,  
By the two goddesses I swear, O women,  
Have I risen up to speak—but this long time,  
Wretch that I am, scarce can I bear to see you, 400  
Thus by the female potherb-seller's son,  
Euripides, daub'd o'er with calumny,  
And hearing all kinds of opprobrious words.  
For with what evils has he not besmear'd us?  
What opportunity of slander miss'd,  
How small soe'er the number of spectators,  
The tragic and the choral actors few ;  
Dissemblers and men-hunters calling us,  
Wine-bibbing, treacherous gossips, good for nought<sup>m</sup>,  
A mighty plague to men—so entering home, 410  
Straight from the boarded theatre, they look  
With a considerate gaze at us, to know  
Lest some loose fellow be conceal'd within.  
But we no longer had the power to act  
As heretofore—so many evil notions

the Junta and old editions stood thus, *ἦν ἄλισθ' ἡμῖν σχολή*, and in that of Kuster, *ἦν ἄλις ἰσθ' ἡμῖν σχολή* implying a doubt which the herald could by no means be supposed to entertain : instead of this corrupt reading, Brunck has restored from a manuscript *ἦ μάλισθ' ἡμῖν σχολή*, *quo die imprimis otio abundamus*, i. e. on the third day of the feast.

<sup>1</sup> *περίθου νῦν τόνδε* i. e. *στέφανον*; according to the custom of ancient orators in the assembly *τόνδε* is said *δεικτικῶς*.

<sup>m</sup> *τὰς μυχοτρόπους, τὰς ἀνδρεαστρίας καλιῶν,*  
*τὰς οἰνοπότιδας.*

Suidas (adverb. *οἰνοπίπας*) reads *μοιχοτρόπους*, *adulterinis moribus præditas*, which was in all probability the word used by Aristophanes—*υ* and *αι* are frequently confounded in manuscripts, as in v. 501, where instead of *τὸν μοιχόν*, a MS. has *τὸν μυχόν*.

They taught our husbands—thus, should any woman  
 A chaplet weave, he thinks that she's in love;  
 And should a woman, wandering through the house,  
 Drop any utensil, the husband asks,  
 “For whom was this dish broken? It must be 420  
 For the Corinthian guest<sup>a</sup>.” Is any maid  
 Labouring with sickness, straight her brother says—  
 “This colour of the damsel's likes me not.”  
 Moreover, should a woman, lacking children,  
 Desire to have supposititious offspring,  
 This cannot be conceal'd—for men sit near.  
 Besides, to th' aged he calumniates us,  
 Who heretofore were wont to marry girls;  
 So that none now desires a woman-bride,  
 This dictum intervening—“for a woman 430  
 Is to an ancient bridegroom a she-tyrant<sup>o</sup>.”  
 Then 'tis through him that they place seals and bars  
 Upon the women's chamber doors to guard us,  
 And breed Molossian dogs, the gallants' terror.  
 All this might be forgiven—but what ere now  
 Belong'd to our administrative province,  
 Out of the store to take flour, oil, and wine,  
 This is no longer ours: for now the men  
 Themselves bear secret most ill-natur'd keys,  
 Made in Laconian fashion, with three wards<sup>p</sup>. 440

<sup>a</sup> These lines contain a satirical allusion to the *Sthenobœa* of Euripides, who loved the Corinthian Bellerophon, (Fragment iv. ap. Musgr.)

ἀλλ' εὐθὺς αὐδᾶ τῷ Κορινθίῳ ξένῳ.

<sup>o</sup> Aristophanes here alludes in his satirical manner to the *Phoenix* of Euripides (Frag. iv.) as emended by Musgrave:

δέσποινα γὰρ γέροντι νυμφίῳ γυνή.

see also Frag. v. The mention of *seals* in the next line shows with what jealous care the *gynaconitis*, or womens' apartments, placed in the interior part of the Athenian houses, was guarded by the ancients. Bergler with great probability imagines that our poet here glances at the *Andromache* of Euripides (v. 942.)

———— φυλάσσετε

κλείθροισι καὶ μοχλοῖσι δωμάτων πύλας.

<sup>p</sup> Λακωνικὰ ἄττα, τρεῖς ἔχοντα γομφίους. Lacedæmonian keys are also mentioned by Plautus (Mostel. ii. l. 57.) They appear to have opened outwards, and are also mentioned by Menander, (ἐν Μισουμένῳ), and Manilius in his astrono-



Of old it had been possible for us  
 With a seal ring that cost three oboli,  
 At least to keep the door a little open.  
 But now this home-born slave, Euripides,  
 Hath taught them how to bear worm-eaten seals  
 Suspended<sup>a</sup>—now then it seems right to me  
 To hatch up for this man a deadly mischief,  
 Either by poison or some artifice,  
 That he may perish—this I plainly say—  
 The rest I with the clerk will register<sup>r</sup>. 450

CHO. I never yet heard a more subtle woman,  
 Nor one who speaks with weightier eloquence;  
 For all she says is just—she hath search'd out  
 All forms, and ponder'd all things in her mind,  
 And prudently discover'd various reasons,  
 Excogitated well—so that I think,  
 Should Xenocles the son of Carcinus  
 Speak near her<sup>s</sup>, he would seem to all of you  
 To say nought to the purpose.

W. 2. For the sake  
 Of saying a few words I too have come. 460  
 She hath well brought the other accusations,  
 But my own sufferings I would fain declare.  
 My father died in Cyprus, having left  
 Five little children, whom with pains I nurtur'd  
 By weaving chaplets in the myrtle forum<sup>t</sup>.

mical poem (lib. i.) On the following declaration of fraud perpetrated by means of a seal ring, Brunck supposes an allusion to a drama of Euripides not now extant.

<sup>a</sup> ἐδίδαξε θρίπηδιστ' ἔχειν σφραγίδια. It appears from Hesychius and Photius, as well as the Scholiast, that the ancients made use of worm-eaten pieces of wood instead of seals, and the former of these lexicographers asserts that Hercules was the first who adopted this practice.

<sup>r</sup> μετὰ τῆς γραμματίως συγγράψομαι. On this line Brunck observes—Comicum hoc est et facetum. Sic alibi, in serio, immo tragico sermone, substantiva masculina foeminis tribuuntur. Helena, in cognomine Eurip. dramate 288,

μήτηρ δ' ὄλωλε, καὶ φονεὺς αὐτῆς ἐγώ.

<sup>s</sup> According to the Scholiast, Xenocles is here mentioned on account of the skill with which he painted in his dramas a variety of female wiles and stratagems.

<sup>t</sup> ἐν ταῖς τὰς μυρρίναις. This substantive, like χύτραι and λάχαναι in the

So long, but hardly, I sustain'd myself.  
 And now this poet in his tragedies  
 Would fain persuade men that there are no gods<sup>u</sup>,  
 So that we traffic not so much by half.  
 Now therefore I exhort and charge you all 470  
 For many reasons to chastise this man,  
 Since he treats us, O woman, savagely,  
 Like one whose nurture is deriv'd from potherbs.  
 But to the forum I must go, and weave,  
 By certain men bespoken, twenty chaplets<sup>x</sup>. [*Exit.*

CHO. This other manifests a turn of mind  
 More ornamented than the former was,  
 Uttering her maxims not unseasonable,  
 Possess'd of thoughts and genius versatile,  
 Not such as are incomprehensible, 480  
 But all persuasive: for this violence  
 The man should clearly give us retribution.

MNE. It is no cause for wonder, O ye women,  
 That having heard these evil accusations,  
 Your rage should greatly rise, your bile o'erflow;  
 For I myself, so may my children prosper,  
 While in my right mind shall detest this man.  
 Yet to each other must we give our reasons,  
 For we are by ourselves, nor will our words  
 Be carried out. Why should we thus accuse him, 490  
 And think it hard if, conscious to our faults,  
 Two or three peccadilloes he declare,  
 When guilty of ten thousand we have been?  
 For not to speak of others, I myself  
 Am conscious of full many a dire offence;

*Lysistrata*, (v. 557.), denotes the forum or market in which such commodities were sold, and not the commodities themselves.

<sup>u</sup> In this line, accusing Euripides of direct impiety, Aristophanes seems to glance at the *Bellerophon* of Euripides, (Frag. xix. xxv.), and *Sisyphus*, (Fr. ii.) It may be imagined that in these and similar passages he intended to aim a sly blow at Socrates, making Euripides the stalking-horse behind which to direct his arrows.

<sup>x</sup> *-στεφάνους συνθηματιαίους*. This adjective, which bears an archaic character, is quoted by Athenæus and J. Pollux, from this passage of Aristophanes. The Scholiast says, *οὗς ἡμεῖς συνεκδοτικούς λέγομεν*.

But the most heinous, when a three days' bride,  
 And near me slept my husband—but I had  
 A lover who when seven years old seduc'd me.  
 He at the door came scratching for my love,  
 I knew the signal, and descended straight? 500  
 My husband asks me, "Whither go'st thou down."  
 "Whither! a griping pain, O friend, torments me;  
 I therefore must to the lay-stall." "Go now."  
 Then rubb'd he cedar-kernels, dill and sage,  
 And I, with water sprinkled o'er the hinge,  
 Went out to my gallant— \* \* \*

These crimes, you see, ne'er hath Euripides  
 Reproach'd us with; nor tells he how, by slaves  
 And muleteers, if there be none beside, 510  
 We are subdu'd; nor having spent the night  
 With any lover, how at dawn we chew  
 Garlick, lest straight returning from the watch,  
 Our husband should suspect us of some harm.  
 These things, you see, he nowhere has related;  
 And what is it to us, if he rate Phædra?  
 He never told how, showing to her husband  
 A robe that glitter'd in the solar beam,  
 She sent away th' adulterer wrapt therein.  
 I knew another woman, who declar'd 520  
 That for ten days she suffer'd throes of labour,  
 Until she bought a child: meanwhile her husband  
 Went all about the town to purchase drugs  
 That might procure a quick deliverance;  
 While the old woman in an earthen jar  
 Convey'd the child, his mouth stopp'd up with honey,  
 Lest he should cry; then soon as she who brought it  
 Nodded, she presently exclaims "Depart,  
 Depart, my husband, for I think myself  
 About to be deliver'd:" then the child 530  
 Struck with his heel the bottom of the jar.  
 At this he ran rejoicing—while she drew  
 From the child's mouth the stoppage, who cried out.  
 Then the detestable old hag who bore him,

Runs smiling to the husband, and exclaims,  
 "A lion has been born to you, a lion,  
 Your very model" \* \* \* \*

\* \* \* \*

Practise we not these crimes? Yes, by Diana,  
 And are we angry with Euripides, 540  
 Who suffer nothing more than we have done?

CHO. In truth 'tis wondrous whence hath been found out  
 This thing—what land so bold a woman nurtur'd.  
 For I could not have thought that any female  
 Should dare to utter in this shameless manner  
 Among us openly such things as these.  
 But all may now be done—I praise the wisdom  
 Of that old proverb—"Under every stone  
 'Tis right to peep, lest in some secret corner  
 Ready to bite you, lurk an orator<sup>7</sup>." 550  
 But there is nothing more deprav'd than women  
 Who have cast off all native modesty.

W. 3. Nay, by Aglauros<sup>2</sup>, you are not, O women,  
 In your right minds; but either you're enchanted,  
 Or have endur'd some other mighty evil,  
 Suffering this plague thus to revile us all.  
 If there be any one then—and if not,  
 Ourselves and servants, seizing some chance ashes,  
 Will pluck her hair off, that she may be taught  
 Not to speak evil of her sex hereafter. 560

MNÆ. Denude me not, O women, of my hair;  
 For if, when there is freedom of debate,  
 And female citizens have power to speak,  
 I said in favour of Euripides  
 Whate'er my knowledge prompted to be just,  
 Is't for this cause that from your hands I must

<sup>7</sup> This is an allusion to an old proverbial scolion, inserted by Brunck in his edition of Anacreon. The chorus add to the comic humour of the passage by using the word *ρήτωρ* instead of *σκορπίος*.

<sup>2</sup> She was one of the daughters of Cecrops, by whom, as well as by her sister Pandrosus, the Athenian women were accustomed to make their adjurations. The name of the latter is sometimes given to Minerva, and the former is often confounded with Agraule, the wife of Cecrops. Their third daughter was named Herse. (See Ovid, Met. ii. 777.)

With hair pluck'd off now suffer punishment?

W. 3. And should'st thou not be punish'd, who alone  
Hast dar'd to speak in favour of a man  
Who hath committed many wrongs against us, 570  
Discovering, of set purpose, arguments  
From wicked women, Melanippe, Phædra<sup>a</sup>;  
But a Penelope he never drew,  
Because she seem'd to be a modest woman.

MNE. And well I know the cause, for you would say,  
Of present women, that there might be one  
Penelope, but a whole race of Phædras.

W. 3. Hear ye, O women, what this crafty dame  
Again hath spoken of us all?

MNE. And yet,  
By Jupiter, I've not said what I know. 580  
Will you that I tell more?

W. 3. Nay, that thou canst not,  
For thou hast pour'd out what thou know'st already.

MNE. By Jupiter, not the ten-thousandth part  
Of what we do—for he has not, you see,  
Declar'd how, taking golden leaves for tubes,  
We draw the wine as through a siphon out<sup>b</sup>.

W. 3. A plague upon you!

MNE. And when we have given  
From the Apaturia meat to our gallants<sup>c</sup>,

<sup>a</sup> See *the Frogs*, v. 1040, where Æschylus brings the same accusation against Euripides,

ἀλλ' οὐ μὰ Δι', οὐ Φαίδρως ἐποίουν, πόρναις,  
οὐδὲ Σθενοβοίας.

<sup>b</sup> ——— ὥς στλεγγίδας λαβοῦσαι  
ἔπειτα σιφωνίζομεν τὸν οἶνον.

This passage has greatly embarrassed the commentators, chiefly on account of the ambiguous signification of the word *στλεγγίς*, which denotes either a currycomb or a spangle in the shape of a gold leaf, which the women were accused of forming into a tube for the purpose of drawing out the wine from their husbands' casks, as through a reed. (See Brunck's note.) Another source of error was the old reading *σῆτρον* instead of *οἶνον*. Invernizius remarks on this line *τὸν σῆτρον*, 'libri omnes, manifesto errore!'

<sup>c</sup> The first day of the Apaturian feast was called *δόρπια*, because suppers (*δόρποι*) were given to each separate tribe. This festival was celebrated in the month Pyanepsion, answering to our October.

We then say 'tis the cat.

W. 3. Ah wretched me,  
Thou triflest!

MNE. Nor have I said how a woman 590  
Her husband with an axe struck down<sup>d</sup>, nor how  
Another drove her husband mad with philtres,  
Nor how she once o'erwhelm'd him in a bath.

W. 3. A plague confound you!

MNE. How th' Acharnian maid  
Her father<sup>e</sup>—

W. 3. Can we bear to hear all this?

MNE. Nor as thou who, when thy slave bore a male,  
Broughtest it up for thine own self, and gav'st  
To her thy little daughter in its room.

W. 3. Nay, by the goddesses, you shall not speak 600  
Thus with impunity. But I will pluck  
Thy fleecy locks out.

MNE. Nay, by Jove, thou ne'er  
Shalt touch me.

W. 3. Well, then, see.

MNE. And see again.

W. 3. Philista, take my robe.

MNE. Place but a finger,  
And, by Diana, thee I will—

W. 3. Do what?

MNE. This cake of sesame which thou devouredst  
I'll make thee void.

CHO. Cease your upbraidings, for  
A certain woman runs to us in haste:  
Then, ere she come up with us, keep ye silence,  
That we may hear in order what she says.

CLIS. Dear women, kin to me in disposition, 610  
My cheeks show clearly that I'm dear to you,  
For I'm possess'd with a mad love of women,

<sup>d</sup> Horace seems to have had this passage in his mind (Sat. i. i. 99.)

————— “ at hunc liberta securi  
Divisit medium fortissima Tyndariarum.”

<sup>e</sup> Acharnæ was a large village of Attica, described by Thucydides, (b. ii. c. 19.),  
who calls it *χωρον μέγιστον*, on which passage see Bloomfield's note.

And always your defender—having now  
 Heard an important thing respecting you,  
 Canvass'd at market a short time ago,  
 I come to give you this intelligence,  
 That ye may watch and guard against it, lest  
 Some dire and great calamity should fall  
 On you, unguarded as ye are.

CHO. O boy,  
 What means this? For a boy 'tis fit to call you, 620  
 As long as you bear cheeks unrazor'd thus.

CLIS. 'Tis said Euripides has hither sent  
 One of his aged relatives to-day.

CHO. What object to attain? with what design?

CLIS. That what you plan and are about to do,  
 'This man may be a spy of your discourse.

CHO. And how with women could his manly sex  
 Pass unobserv'd?

CLIS. Euripides sing'd off  
 And rooted out his hair—arraying him  
 In all particulars beside like women. 630

MNE. Trust ye to him in this? What man so foolish,  
 As to permit his hair to be pluck'd out?  
 None, as I think, much-honour'd deities.

CLIS. Thou triflest—for I ne'er had come to tell this,  
 But that I heard it from those well inform'd.

CHO. A dreadful deed this which is now related;  
 But, O ye women, 'tis not right to loiter:  
 We must endeavour to seek out the man,  
 Who in his private seat eludes our search.  
 Thou, too, assist us in discovering him, 640  
 That thou may'st have our double thanks, O friend.

CLIS. Come, let me see—who art thou there the first?

MNE. Where shall one turn?

CLIS. You are to be search'd out.

MNE. Ill-fated me!—

W. 4. Ask ye me who I am?

CLIS. Yes.

W. 4. I'm the consort of Cleonymus.

CLIS. [*to the CHORUS.*] Know you this woman?

CHO. Well indeed we know her.

Now view the others.

CLIS. Who is this, that holds

The infant?

W. 4. She's my nurse, by Jupiter.

MNE. I'm utterly undone!

CLIS. Whither art turning?

Remain here.—What's the matter?

MNE. Suffer me 650

To ease myself.

CLIS. Thou art a shameless jade.

Begone and do't, while I continue here.

CHO. Remain then, and regard her carefully,

For her alone, O friend, we do not know.

Thou'rt a long time about it.

MNE. Ah! by Jove,

I'm troubled with a wretched strangury,

For yesterday I some nasturtiums eat.

CLIS. What prat'st thou of nasturtiums<sup>1</sup>? wilt thou not

Come hither to me?

MNE. Feeble as I am,

Why drag me thus?

CLIS. Tell me, who is thy husband?

MNE. Enquir'st thou for my husband? knowest thou 661

A certain townsman of Cothocidæ<sup>2</sup>?

CLIS. A certain one? who? is it he that once—

MNE. The certain son of somebody.

CLIS. Thou triflest,

As it appears to me—hast thou come hither

Ere this?

MNE. Ay, every year, by Jupiter.

CLIS. And who's thy fellow-lodger?

MNE. Mine? a certain—

Ah! wretched me!

<sup>1</sup> *τί καρδαμίζεις*; this verb is formed, according to the manner of Aristophanes, from *κάρδαμα*, which terminates the preceding line. Compare *the Wasps*, (v. 652.)

*παῦσαι, καὶ μὴ πατέριζε*.—(Bergler.)

<sup>2</sup> The Cothocidæ were, according to the Scholiast, a burgh of the tribe Æneis, to which belonged the orator Æschines.



CLIS. Thou sayest nought.

W. 5. Depart,

For I'll examine her in proper style  
 Touching the sacrifices of last year. 670  
 Depart thou from me [to CLISTHENES] since thou  
 may'st not listen,  
 Being a man. Now tell me which of all  
 The sacred rites was first laid open to us?

MNE. Let's see, what was the first? what first? we drank—

W. 5. And what was next to this?

MNE. We drank to healths.

W. 5. This thou hast heard from some one—what was third?

MNE. Xenylla ask'd a cup, since there was not  
 A chamber utensil.

W. 5. Thou talk'st of nothing.

Come hither, hither come, O Clisthenes,  
 This is the man of whom thou makest mention. 680

CLIS. What shall I do then?

W. 5. Strip him, for he speaks  
 Nothing that's sound.

MNE. And will you then disrobe  
 A mother of nine children?

CLIS. O thou man  
 Lost to all shame, quickly unloose thy girdle.

W. 5. How firm and confident a mien she has!  
 Nor any breasts like us, by Jupiter.

MNE. 'Tis that I'm barren, nor have e'er been pregnant.

W. 5. Is this the story now? but then thou wert  
 A mother of nine children.

CLIS. Stand upright.

*	*	*	*	*	690
*	*	*	*	*	
*	*	*	*	*	
*	*	*	*	*	
*	*	*	*	*	

W. 5. O the polluted wretch! he brought against us  
 These slanders in Euripides' defence.

MNE. Ill-fated me, in what affairs have I  
 Involv'd myself!

W. 5. Come now, what must we do?

CLIS. Guard this man well, lest suddenly departing  
He flee away—but to the Prytanes 700  
Will I relate th' affair. [*Exit.*]

CHO. It then behoves us  
To light our lamps, and well and manfully  
Girding ourselves, to doff our cloaks, and seek  
If any other man hath enter'd here,  
Running around the Pnyx's whole extent,  
And searching through the tents and avenues<sup>b</sup>.

S.-C. First, then, 'tis right to move a nimble foot,  
And send our view in silence on all sides.  
Only we must not dally, since for trifling  
There is no longer time—but it behoves us 710  
To run as swiftly round as possible.  
Come quickly now, investigate and search  
In all directions, whether lying still  
Some other man have not escap'd our notice.  
Cast on all sides your eye, this way and that,  
Examine carefully, lest any one  
Who works iniquity our search elude ;  
He shall be punish'd, and moreover be  
To all the rest of mortals an example  
Of insult, deeds unjust, and impious manners. 720  
He shall pronounce that clearly there are gods,  
And show to all men how the deities  
Are to be reverenc'd, that such as follow  
Justice, and meditate on law divine,  
Act in a proper way—and if they fail  
To do this, such will be the consequence.  
Should any one in an unholy act  
Be taken, burning in his angry mood,  
And madly raging, if he aught commit,

<sup>b</sup> From this passage may be inferred the very great extent of the Pnyx (or *Pnyx*) *παρὰ τὸ πυκνοῦσθαι τοὺς ὄχλους*, (Schol.), who further informs us that the scene was in this play occupied by tents for the reception of the female assembly. Scaliger proposes to read *πύκνα πᾶσαν* instead of *πνύκα*, which is the reading of Bekker and Invernizius, who interprets *the tents and by-ways* of the whole city. The oblique cases of *πνύξ* are either *πυκνός* or *πυκνός*, *πνυκί* or *πυκνί*. (Kuster.)

To men and women all 'tis clear to view, 730  
 That God with speedy vengeance will repay  
 Th' unholy violation of his laws.  
 But it appears to us that all has been  
 Examin'd carefully—at least we see  
 No other man who sits conceal'd.

W. 6. Ah! Ah!  
 Whither art flying? wilt thou not remain?  
 O, wretched, wretched me! he's snatch'd away  
 My infant from the breast, and vanish'd with it.

MNE. Cry as thou wilt—but never shalt thou feed  
 This child with cakes, if you dismiss me not. 740  
 But here, struck with this sword upon the thighs<sup>1</sup>,  
 Its veins shall dye the altar with their blood.

W. 6. O wretched me! will you not help, ye women!  
 And with prodigious clamour rear a trophy?  
 But will you suffer me to be depriv'd  
 Of this my only son?

CHO. Ah, ah! O band  
 Of venerable fates, what novel portent  
 Do I behold? for these are all the deeds  
 Of shameless daring—what an act, O friends,  
 Is this which he again has perpetrated? 750  
 How shall I your extreme self-will subdue?

CHO. Are not these direful deeds, and past expression?

W. 6. Direful indeed, that he has snatch'd away  
 My infant!

CHO. What then can one say to this,  
 That acting thus he manifests no shame?

MNE. Not yet will I desist!

W. 6. But thou wilt not  
 Come back to that point whence thou hast departed,  
 And in requital of thine impious deed,

<sup>1</sup> ——— ἀλλ' ἐνθαδ', ἐπὶ τῶν μηρίων  
 πληγὴν μαχαίρα τῇδε φοινίας φλέβας  
 καθαιματώσει βωμόν.———

Kuster here remarks with great probability that these lines doubtless belong to some tragic poet, as the style sufficiently indicates, being more adapted to the buskin than the sock.

**Thou shalt not boast to have escap'd, but bear  
The evil recompense.**

**MNE.** **Let not this happen** **760**

**By any means! I ward it off with prayers.**

**W. 6. And which of the immortal gods will come  
As your ally with these unholy deeds?**

**MNE.** You speak in vain, I will not let her go.

CHO. But you shall not, by the two goddesses,  
Still with impunity insult, and speak  
Unholy words: since with ungodly deeds  
We will repay thee for them, as 'tis just.  
But haply to another kind of ill  
Changing, some fortune may restrain thy course. 770  
But thou must bear these with thee, and some wood,  
To fire with all despatch this impious man.

**W. 6. O Mania, let us go and search for vine-twigs,  
That I may show thee half-consum'd to-day.**

**MNE.** Set fire and burn—do thou the Cretan robe  
Quickly put off—and for thy death, O child,  
No other woman than thy mother blame.  
But what is this? the damsel is become  
A full wine-cask, tho' wearing Persian shoes.  
O most bold women, O most given to drink,  
And ye who by all means contrive to fill  
Your sottish appetites! O ye who are  
A mighty gain to vintners, but our ruin;  
The plague too of our furniture and woof.

**W. 6. Heap on, O Mania, store of twigs.**

**MNE.** Yes, heap them.  
But answer me this question—Dost thou say  
That thou hast borne this infant?

<b>W. 6.</b>	<b>Ten full months</b>
<b>I bare him.</b>	

**MNE.**                      **Thou?**

**W. 6. I swear it, by Diana.**

**MNE.** Holding three cotylæ, or how much? tell me.

W. 6. What hast thou done to me? O shameless man, 790  
Thou hast undress'd my little infant!

**MNE.** **Little?**

**W. 6. Tiny, by Jupiter.**

**MNE.** How many years  
Since it was born? 'Three or four wine libations'?

**W. 6. Almost so, and as much time as hath pass'd  
From the late Dionysiac festival;  
But give it back.**

**MNE.** Not this one, by Apollo.

**W. 6. Then will we burn thee.**

**MNE.** Burn me if you will,  
But instantly this woman shall be slain.

**W. 6. Not so, I supplicate thee, but on me  
Perform thy pleasure, rather than on him. 800**

**MNE.** Thou art by nature fond of progeny,  
Yet not the less this infant shall be slain.

**W. 6. Alas, my child ! give me the basin, Mania,  
That I at least may gather up his blood.**

**MNE.** Place it beneath—so far I'll gratify you.

**W. 6. An evil end await thee! as thou art  
Replete with envy and malevolence.**

**MNE.** This is the skin belonging to the priestess.

**W. 6. Which is the priestess' property?**

**M<sub>NE</sub>. Take this.**

**W. 7. Most wretched Mica! say who hath bereav'd      810**  
**And taken from thee thy beloved child?**

**W. 7. This daring wretch, but since he's present there,  
Guard him, that having taken Clisthenes  
Before the Prytanes, I may declare  
What he hath done.**

**MNE.** Come now, what safe contrivance  
Will be discover'd? what experiment,  
What machination? for the guilty man,  
He who in all this trouble hath involv'd me,

<sup>k</sup> *τρῆς χόας ἡ τέτταρας*. This is an allusion to the feast of cups, of which such frequent mention is made in the *Acharnians*. This was celebrated on the second day of the Lenæan feasts, the second of the month Anthesterion. The feast was held every year, and therefore Mnesilochus, wishing to know the age of the infant, facetiously enquires how many *Chœ* have elapsed since its birth. It is not improbable that the Athenians marked the age of their wine by the number of liberalia or feasts of Bacchus, as the Romans distinguished theirs by the name of the consul. (Hor. Od. iii. 21. 1; 28. 7, 8.)

Nowhere appears. Come, then, what messenger  
 Can I despatch for him? I know a trick 820  
 Of Palamedes' sort<sup>1</sup>—like him I'll write  
 On oars, and throw them from me—but no oars  
 Are here—whence then shall I procure them? whence?  
 But what if I should cast these statues down,  
 And write on them instead? 'Twere better far.  
 These also are of wood, and those were wood.

O now my hands, your aid I ask  
 To work a salutary task.

Ye tablets of the polish'd pine,  
 Receive the graver's furrow'd line; 830  
 Heralds of my laborious woe;  
 (Ah me, this execrable Rho!

Thro' what meandering course it strays!)  
 Haste, for 'tis needed, through the various ways. [*Exit.*

CHORUS (*Anapæstic*).

To the spectators having turn'd, let's speak  
 Well of ourselves—for of the female tribe  
 Speaks every one in terms of high reproach,  
 That we're an universal plague to men,  
 And that from us spring all calamities,  
 Contention, strife, sedition, hard grief, war; 840  
 But come now, wherefore do you marry us,  
 If we are truly evil? and forbid  
 That any one of us should issue forth,  
 And be surprised while from the window leaning?  
 But seek you with such care to guard a plague?  
 Then if perchance the woman issue forth,  
 And you detect her anywhere from home,

<sup>1</sup> ——— οἷδ' ἐγὼ καὶ δὴ πόρον  
 ἐκ τοῦ Παλαμήδους.

This passage, according to the Scholiast, alludes to Euripides' tragedy of Palamedes, in which his mother Oax is made to describe his death upon the oars of the vessel, in order that they when borne to Nauplius may announce the tidings of his son's dissolution. In like manner Mnesilochus is represented as sacrilegiously employing the statues of the gods to convey to Euripides information of his perilous condition, and to claim his aid promised at v. 270; and casts them away, saying, ἀπέλθετε, σημάνατε Εὐριπίδην.

Ye rage with madness, ye, who rather should  
 Offer libations to the gods with joy,  
 If truly you have found the mischief vanish'd, 850  
 Nor any longer have it in the house.  
 And if fatigu'd with play we fall asleep  
 In other mansions, every one seeks out  
 This evil, rambling up and down the beds.  
 And if we thrust our head out at the window,  
 Desires to look upon the plague—and if,  
 Urg'd back by modest feelings, she retreat,  
 So much the more each wishes to behold  
 The shrinking plague—thus are we manifestly  
 By much your betters, as on trial made 860  
 Will presently appear: let us then try  
 Which are the worst; we say 'tis you, and ye  
 Retort on us; let us consider then,  
 And place each rival name in opposition,  
 Of man and woman—how Charminus is  
 Worse than Nausimache <sup>m</sup>—his deeds are plain—  
 And Cleophon in all respects inferior  
 To Salabaccho—for a length of time  
 No one of you would undertake to vie  
 With Aristomache <sup>n</sup>, that Marathonian; 870  
 No one in fight contend with Stratonice;  
 But of the bygone year what counsellor,  
 Who has resign'd his office to another,  
 Is better than Eubula <sup>o</sup>? He will not

<sup>m</sup> It appears from Thucydides (book viii.) that Charminus the Athenian general, in the twentieth year of the Peloponnesian war, lost three triremes in a naval combat against Astyochus the Lacedæmonian, near the island of Rhodes. Nausimache and Salabaccho were celebrated courtezans, and Cleophon was a maker of lyres, whom our poet satirizes on account of his effeminacy.

<sup>n</sup> Bergler remarks that this is not the name of a woman, but a word compounded of ἀρίστη μάχη, and meant to designate the most illustrious battle of Marathon, in which the Athenians conquered a most numerous army of Persians under Darius. *Stratonice* in the next line is also a figurative appellation for some victory obtained by the Athenian forces.

<sup>o</sup> This is also, as the Scholiast says, a feigned appellative; who likewise remarks that the meaning of this whole speech is not very clear, any more than a passage in the Hyperbolus of Plato, in which the words βουλευεῖν and βουλευταὶς occur. On this line Palmer observes that Thucydides, in the beginning of his

Himself affirm it—thus we boast ourselves  
 To be by far superior to mankind :  
 Nor would a woman after she has stolen  
 Near fifty talents from the public store,  
 In a yoked chariot to the city come,  
 But when her greatest theft has been committed, 880  
 A basketful of corn, the self-same day  
 She gives it back to her defrauded husband.  
 But we could show full many of these men  
 Who act in the same manner—and besides,  
 Some far more given to gluttony than we,  
 To kidnapping of garments, shrines, and men.  
 They are besides inferior to ourselves  
 In keeping the paternal property,  
 For we have even now preserv'd our beam,  
 The distaff, baskets, and the parasol. 890  
 But to a multitude of these our husbands,  
 The very spear-beam has been lost at home ;  
 While many others in the expedition  
 Have from their shoulders thrown away the buckler<sup>P</sup>.  
 We women might bring many just reproaches  
 (And one above the rest) against the men,  
 For it was right should any one of us  
 Bring forth a man of service to the state,  
 A taxiarch or general, to receive  
 Some share of honour—and that precedence 900  
 Should be assigned her in the Steniac feasts,  
 The Scirian, and the rest that women rule<sup>q</sup>.

history of the twenty-first year of the war, speaks of the dissolution of the Athenian democracy, and the delivery of the supreme power into other hands, by the supine magistrate of the preceding year, παραδὸνς ἑτέροις τὴν βουλείαν. Hence Aristophanes, with great propriety, speaks of τῶν πέρυσιν τις βουλευτής.

<sup>P</sup> ἔρριπται τὸ σκιάδειον ; literally the *umbrella*, carried in the feasts of Ceres and Proserpine. This passage is a satirical stroke at Cleonymus, τὸν ῥίψασπιν. The Scholiast says αἰνίττεται δὲ καὶ εἰς Κλεώνυμον.

<sup>q</sup> ————— Στηνίουσι καὶ Σκίροις  
ἐν τε ταῖς ἄλλαις ἑορταῖς.

The former of these words is in the common editions, and the Ravenna MS., corruptly written Τηνίοισι ; instead of which, some read Θησειοισι, but the authority



But if she bear a fellow base and evil,  
 Some wretched trierarch or admiral,  
 That she should sit behind, with shaven crown,  
 The brave-producing matron; for, O city,  
 How is it just that she, who brought to light  
 Hyperbolus, should sit in spotless robe  
 And flowing hair near Lamachus' mother,  
 And lend her money out at usury; 910  
 From whom, if she had lent to any one,  
 And made some interest, it behov'd no man  
 To bring the usance, but to take away  
 By force the money, with this speech, "indeed thou'rt  
     worthy  
 Of interest, having brought forth such increase."

## ACT III. SCENE I.

MNESILOCHUS, *Seventh* WOMAN.

MNE. I am become dried up with expectation<sup>r</sup>.  
 But he nowhere appears, and what can be  
 Th' impediment? sure he must be asham'd  
 Of his cold Palamedes<sup>s</sup>. By what drama  
 Shall I attract him then? I know—I'll mimic 920  
 His recent drama Helen—since I have  
 A woman's garment altogether fitting.  
 WOM. What meditatest thou anew? or what  
 Rollest thine eyes in search of? thou wilt soon

both of Suidas and Photius sufficiently defend the lection adopted in the text. The former is indeed very express.—

Στήνια καὶ Σκίρα, ἑορταὶ γυναικῶν,

and from the latter it appears that at these festivals the assembled women exercised to abuse the licence of mutual crimination.

<sup>r</sup> I have here followed Kuster's ingenious emendation, *ἄλως* for the common *ἄλλος*; as it would be indeed a strange effect of expectation to make a person *blear-eyed*. This conjecture he defends by referring to *Eccles.* 146. *δίψει ἀφανανθήσομαι*, and *the Frogs*, v. 1121. *ἀφανάνθη γέλων*. Brunck, however, contends that the common reading is correct, and compares Plautus (*Men.* v. 3, 6.), 'lumbi sedendo, oculi exspectando dolent;' where, however, the right word appears to be *spectando*. The reading in Scaliger's *Excerpta* is *ἄλλος*.

<sup>s</sup> This is the tragedy of Euripides satirically alluded to by our poet at v. 814.

See cause to rue thy Helena, unless  
 Thou shalt behave thyself with modesty,  
 Before one of the Prytanes appear.

MNE. [*as HELEN*] These are the fountains of the Nile<sup>†</sup>, resort  
 Of beauteous virgins, Nile who irrigates,  
 Instead of dew divine fair Egypt's soil, 930  
 That breeds the black *syrmaea* for her people.

WOM. Thou'rt crafty, by light-bearing Hecate.

MNE. A land illustrious is my country, Sparta,—  
 My father, Tyndarus.

WOM. Abandon'd wretch!  
 Was he thy father? sure it is Phrynonidas.

MNE. I am call'd Helen.

WOM. Art thou then once more  
 A woman, ere thou hast the forfeit paid  
 Of thy first female metamorphosis?

MNE. "Thro' me have many lives been sacrific'd  
 At the Scamandrian stream."

WOM. Would thou hadst died too! 940

MNE. And I am there as well—but Menelaus  
 My hapless husband, is not yet arriv'd.  
 Why should I then still live for lack of crows?  
 But something as it were my heart beguiles,  
 Then frustrate not, O Jove, the rising hope.

*Enter EURIPIDES as Menelaus.*

EUR. Who hath the rule o'er this well-guarded house?  
 That he to port the strangers might receive,  
 Labouring at sea with wintry storm and shipwreck?

MNE. This is house of Proteus.

EUR. Of what Proteus?

<sup>†</sup> This is the beginning of the same tragedian's Helen, who, in the third verse, says,

λευκῆς τακείσης χιόνος ὑγραίνει γύας

which line our poet satirically parodies thus,

λευκῆς νοτίζει μελανοσυρμαῖαν λεών,

alluding to the *syrmaea*, a purgative herb in common use with the Egyptians, mentioned by Herodotus (*Euterpe*, ii. 77.), and by Trygæus in *the Peace*, v. 1220. The Scholiast says that the *syrmaea* is a beverage made of barley.

WOM. O thrice ill-fated ! by the goddesses 950

He lies, for Proteus has been dead ten years.

EUR. But to what country have we moor'd our bark ?

MNE. Egypt.

EUR. O wretched, whither have we sail'd ?

WOM. Believest thou th' abandon'd wretch's trifling ?

This is the Thesmophorium.

EUR. And is Proteus

Himself within or gone abroad ?

WOM. Why sure

You must be still at sea, who, having heard

That Proteus is defunct, ask if he be

Within or out of sight ?

EUR. Alas ! he's dead,

And in what sepulchre is he entomb'd ?

960

MNE. This is his monument by which we're sitting.

WOM. May'st thou die wretchedly, as sure thou wilt,

Who dar'st to call the shrine a monument.

EUR. But wherefore sit in these sepulchral seats,

O veiled stranger ?

MNE. 'Tis that I am forc'd

To share the nuptial couch with Proteus' son.

WOM. Wherefore again, O wretch, deceive the stranger ?

Hither this crafty knave is come, O outcast,

After us women, to abstract our gold.

MNE. Bark, and with malediction strike my body. 970

EUR. Stranger, who's this old woman that reviles you ?

MNE. This is 'Theonoe, from Proteus sprung.

WOM. Nay by the goddesses, I am Kritylla,

Antitheus the Gargettic townsman's daughter \*.

\* By the Thesmophorium is to be understood the temple of Ceres and Proserpine. The remaining part of the line Brunck conjectures to be a satirical blow aimed at Euripides for his frequent use of the word ἐξώπιος, which however does not occur above four or five times in his preserved dramas, προνωπῆς and προνώπιος, scarcely so often. The answers of Euripides in this part of the dialogue are centos taken from his tragedies chiefly, Teucer and Helen. The woman shows by her answer to Euripides' question in this line, that she mistakes the Egyptian Proteus, father of Theoclymenus, for Proteus, son of Iphicles the Athenian general, who had died some time before, and who is mentioned by Thucydides in his first and second books. (See the Helena of Euripides, vv. 60—66.)

\* The reading of the Junta edition is εἰ μὴ, instead of εἰμι, which is doubtless

But thou'rt a villain.

MNE. Say whate'er thou wilt.

For never will I marry with thy brother,  
Having of old my husband Menelaus  
In Troy betray'd.

EUR. Woman, what hast thou said?  
Bend back thine eyes.

MNE. I am asham'd to view thee,  
With cheeks dishonour'd thus.

EUR. What evil's this? 980

A certain speechless stupor seizes me.

O gods, what sight is this? who art thou woman?

MNE. But who art thou?—for the same cause of wonder  
Both thee and me possesses.

EUR. Art thou Grecian,  
Or female of this country?

MNE. I am Grecian.

But wish to know thy native land as well.

EUR. To me thou seemest most like Helen, woman.

MNE. And thou like Menelaus, by the potherbs'.

EUR. Truly thou seest that most unhappy man.

MNE. O thou who comest late to thy wife's arms, 990

Take, take me, husband, throw thy hands around me.

Come let me kiss thee, and with all despatch,

Take and convey, convey, convey me hence.

WOM. Nay, by the goddesses, who bears you off,

the correct one. Indeed nothing can be more faulty than the whole line, as there given—

εἰ μὴ Κριτύλλα γ' ἂν τὶ θεοῦ γὰρ γητρόθεν.

Instead of ἀντιθείου, Farreus reads ἀντὶ θεοῦ (compare *Achar.* v. 46. ἀμφίθειον). The word Γαργητρόθεν denotes an inhabitant of the village in Attica whence Epicurus was named Gargettius. Invernizius says very truly—"Impressi libri hoc loco ineptias habent."

ἢ ἐκ τῶν ἰφύων. Alluding, probably, to the ignoble parentage of Euripides, whose mother obtained her living by the sale of herbs. Bergler, however, contends that the right reading here is ἐκ τῶν ὀφρύων, as if Mneilochoch professed to recognise Menelaus by his shaggy eyebrows: the word ἰφύων again occurs in the first Fragment of the *Phœnissæ* of our poet.

εἰκὸς δὴ πρῶτον ἀπάντων  
ἶφνα φῦναι.

This part of the dialogue is from the *Helena* of Euripides.

Struck by the lamp, shall rue his crime in tears.

EUR. Forbidd'st thou me to bring my wife to Sparta,  
The child of Tyndarus?

WOM. Ah me, how crafty  
Thou seemest too, and like him in design!  
Yet prate erst of Egypt, not in vain,  
But this man shall afford just retribution, 1000  
For near the Prytanes and archer come.

EUR. This is unlucky—but we must retire.

MNE. And what shall I ill-fated do?

EUR. Rest quiet.  
For while I live, I never will betray thee,  
Unless my myriad stratagems desert me.

MNE. This line has drawn up nothing<sup>a</sup>.

*Enter a PRYTANE.*

PRY. Is this he,  
The rogue whom Clisthenes described to us?  
Why hidest thou thyself?—O lictor, bring,  
And bind him to the plank, then place him here,  
So guarding him that no one may approach, 1010  
But take the whip and strike, should any come.

WOM. By Jove, how nearly had a sail-maker<sup>a</sup>  
But now snatch'd him from me!

MNE. O Prytane,  
By thy right hand, which thou art wont to stretch  
Hollow, should any one give money, grant me  
A trifling boon; although about to die.

PRY. What shall I grant thee?

MNE. Bid the lictor strip,  
And, when I'm naked, bind me to the plank,  
That not in saffron robes and woman's head-gear,  
In my old age, I may be food for crows, 1020

<sup>a</sup> An elegant proverbial saying, applied to such as lose their labour in vain efforts, and the metaphor is taken from fishermen. The verse is commonly given to the seventh woman, but I think, with Brunck, that it evidently belongs to the person of Mnesilochus.

<sup>a</sup> Euripides is here designated by the contemptuous title *ιστιοπράφος*, which Kuster translates *Sutor fraudum* (see v. 872.)

And give myself a theme for ridicule.

PRY. These by the senate's order thou must wear,  
That all there present may behold thy craft.

MNE. Ah mé! O saffron robe, what hast thou done?  
Nor is there any hope of safety more.

[*Exit with PRYTANE.*

CHO. Now sport we as the custom is with women,  
When at the solemn hours we celebrate  
The sacred orgies of the goddesses.

That homage fasting Pauson pays<sup>b</sup>,  
As oft from hour to hour he prays 1030  
That they would grant him still to share  
This fruit of his religious care.

Come on, with nimble foot advance,  
In circles to the mazy dance;  
Join hand to hand—let each proceed  
As the directing choir may lead.  
With nimble feet pursue thy way,  
And let thine ever-circling glance  
The choral group survey.

Ye too, Olympic race divine, 1040

Your voice in melody combine;  
Unrighteous are his thoughts and vain,  
Who hopes that in the sacred fane

A woman should the men malign.  
But first 'tis right the well-form'd step to place  
(Like some new labour) in the circling race.

Let Phœbus too, who rules the lyre,  
With Dian, sacred queen, the song inspire.  
Hail, O far-darting god, and conquest bring,  
Then Juno, as in justice bound, we'll sing, 1050

Who in the festal choir delights,  
And holds the key that guards the nuptial rites<sup>c</sup>.

<sup>b</sup> He was a man whose extreme poverty had passed into a proverb (mentioned also in *Plutus*, v. 602;) and who keeps the fast which was held the third day of the Thesmophoria, not like the women from motives of devotion, but because he had not wherewithal to break it (see v. 1155. and *the Birds*, v. 1518.) Hotibius would expunge the words *καὶ νηστεύει*, as being a mere gloss, but I cannot consider them in that light.

<sup>c</sup> From this peculiar attribute of her divinity, Juno obtained her Roman appel-

To Hermes, I address my prayer,  
 Who makes the pasturing herds his care,  
 With Pan and nymphs, a friendly train,  
 Their ready smile upon our choirs to deign.  
 And, as the heavenly band you greet,  
 The hands in due accordance beat.  
 Let us, O women, strike the ground,  
 As law ordains, and be our fast profound. 1060  
 But come, and with well-cadenc'd feet,  
 Turn, as you tune the song around.  
 O sovereign Bacchus, be thyself our guide,  
 Whose hair with ivy wreaths is tied;  
 Thus I will sing with loud acclaim  
 Evius and Dionysus' fame,  
 Bromius and, son of Semele, thy name,  
 Who hast with nymphs thy chief delight  
 To sport upon the mountains' height<sup>d</sup>.  
 While Euion, Euoe, the chorus cries, 1070  
 And Echo from Cithæron's hill replies<sup>e</sup>.  
 The black-leav'd mountains' shady seat  
 And rocky woods the name repeat;  
 While circling round thee, as they grow,  
 Thine ivy's verdant tendrils blow.

lation. "Junonem dicunt quasi *janonem* id est januam, eo quod quasi portas matrum natorum pandat." (Isid. Hisp. Origin. viii. ii.) This is a more probable etymon than that of Cicero (de Nat. Deor. i. 29.) *a juvando*.

<sup>d</sup> With the conclusion of this spirited and highly poetical chorus, compare the choral hymn of Bacchus, in Sophocles (*Antigone*, 1129, sqq.).

Πολυώνομε, Καδμείας——,

particularly antistrophe α. The Scholiast, on that passage, gives many other appellations to the son of Semele; οἱ δὲ Λύαιον, οἱ δὲ Εἰραφιώτην, οἱ δὲ Δημήτριον, οἱ δὲ Διθύραμβον——.

<sup>e</sup> Hence, probably, the imperial poet Nero, so boldly alluded to by Persius (Sat. i. 102.), borrowed his high-sounding line, "Enim ingeminat, reparabilis adsonat Echo," which, with the three immediately preceding it, are supposed to be taken from his tragedy called *Bacchæ*.

## ACT IV. SCENE I.

*A Scythian* ARCHER *and* MNESILOCHUS.ARC. [*to* MNE.] Here now lament thy sorrows to the air.

MNE. O lictor, I beseech thee—

ARC. Ask me not.

MNE. Loosen the nail.

ARC. The very thing I'm doing. [*tightens it.*]

MNE. Unhappy me! thou'lt drive it in the more.

ARC. Still more if thou wilt have it so.

MNE. Ah! ah! 1080

In evil fashion may'st thou perish—

ARC. Silence,

Unfortunate old man. Come let me bring

A mat, to guard thee.

MNE. Such are the blest fruits

Of my acquaintance with Euripides.

Ha!—there are hopes, ye gods, preserving Jove.

The man appears not likely to betray me.

But Perseus, when he ran out, secretly

Gave me a sign to play Andromeda.

In truth I'm chain'd—therefore 'tis manifest

That he will come to save me, otherwise 1090

He had not flown away.

EUR. [*as* PERSEUS.] O virgins dear,

How can I move, unnotic'd by the Scythian?

Thou who conversest with the nymphs in caves<sup>f</sup>,

O hear, and grant me to approach the woman.

MNE. Devoid of pity was the man who bound me<sup>g</sup>,

<sup>f</sup> This and the following lines of Euripides' speech are, according to the Scholiast, a parody of Andromeda's address to Echo, where, instead of *ἔασον ὥς Τὴν γυναῖκα μ' ἐλθεῖν*, we read

*ἔασον*

*Ἄχοῖ με σὺν φίλαις*

*γόου πόθον λαβεῖν.*

The tragedy of Andromeda made its appearance on the Athenian stage the year before this comedy of our poet (see v. 1060.)

<sup>g</sup> This long and pathetic lamentation of Mnesilochus is partly taken from the



The most distress'd of mortals—scarce had I  
 Fled from the vile old woman but I'm lost ;  
 For by me long this Scythian guard hath stood,  
 Having suspended this lost, friendless body,  
 A supper to the crows—seest thou? I stand not 1100  
 With my coeval virgins in the dance,  
 Holding the ballot-box's osier lid ;  
 But in these thick enfolding fetters bound,  
 I am expos'd as food to the sea-monster <sup>h</sup>.  
 Not with the nuptial Pæan, but the strain  
 That fits a captive ; mourn me, O ye women,  
 As one who dire misfortunes have sustain'd.  
 O wretched, wretched me!—but from my kindred,  
 Even from the man by whom I was entreated,  
 Who wak'd the burning tear of lamentation 1110  
 In Pluto—I endure these woes unjust.  
 Ah! Ah! Ah! Ah! from him who shav'd me first,  
 Who cloth'd me in a saffron-colour'd robe ;  
 Then sent me to this woman-haunted temple.  
 O ruthless deity that guid'st my fate!  
 Ah me devoted! who will not behold  
 My present huge and evil load of suffering?  
 Oh! might th' etherial star that glows with fire  
 The barbarous wretch destroy! for I no more  
 Have pleasure to behold th' immortal flame, 1120  
 Since I have been suspended, driven to madness  
 By these sharp pains that press against my throat,  
 And open a swift passage to the dead.

*Enter EURIPIDES in the form of ECHO.*

EUR. Hail, O dear child! but for thy father Cepheus,  
 Who has expos'd thee, may the gods destroy him.  
 MNE. But who art thou, that pitiest my affliction?  
 EUR. Echo, that like a cuckoo sings back words ;  
 Who the past year, and in the self-same place,

Andromeda and partly supplied by the feeling of his own calamity, which, as Brunck observes, has a most facetious effect.

<sup>h</sup> Literally, to *Glaucetes*, a notorious glutton of that time, satirically named with Morychus and Teleas, and others of the same class in the *Peace*, (v. 973.)

Was an assistant to Euripides.

But it behoves thee to do this, O child, 1130

Weep piteously.

MNE. Thou, too, in turn must weep.

EUR. This shall be my care—but begin thy speech.

MNE. O sacred Night<sup>i</sup>,  
Urging thy long equestrian flight,  
And passing in thy chariot's track  
O'er holy ether's starry back,  
Along Olympus' venerable height,

EUR. [*as* ECHO.] Olympus' venerable height—

MNE. Wherefore have I, Andromeda,  
Of ills above the rest a lot obtain'd? 1140

EUR. A lot obtain'd?

MNE. Wretched in death.

EUR. In death.

MNE. Thou wilt destroy me, O loquacious hag!

EUR. Loquacious hag!

MNE. By Jove thou art come in  
To give us mighty trouble.

EUR. Mighty trouble.

MNE. O friend, permit me to sing forth alone  
My woes, and thou wilt gratify me—cease.

EUR. Cease.

MNE. Hurl thee to the crows.

EUR. Hurl to the crows.

MNE. What evil's this?

EUR. What evil's this?

MNE. Thou art trifling.

EUR. Trifling.

MNE. Lament.

EUR. Lament.

MNE. Howl.

ARC. I'll call the Prytanes.

<sup>i</sup> This highly poetical invocation to night by Mnesilochus is taken verbatim from the prologue to the *Andromeda* of Euripides, (Fr. xxviii.) These verses are thus rendered by Eunius, as cited by Varro in his treatise *de Lingua Latina*.

Quæ cava cœli signitinentibus  
Conficis bigis.

EUR. The Prytanes. 1150  
 ARC. What mischief!  
 EUR. Mischief!  
 ARC. Whence that voice?  
 EUR. That voice?  
 ARC. Speak'st thou?  
 EUR. Speak'st thou?  
 ARC. Thou wilt lament.  
 EUR. Lament.  
 ARC. Derid'st thou me?  
 EUR. Derid'st thou me?  
 MNE. By Jove,  
 Not I, but this near woman.  
 EUR. This near woman.  
 ARC. Where is the wretched creature? she has fled,  
 But whither art thou fled?  
 EUR. 'ther art thou fled?  
 ARC. Thou shalt not go unpunish'd.  
 EUR. Go unpunish'd.  
 ARC. Yet dost thou mutter?  
 EUR. Dost thou mutter?  
 ARC. Seize  
 The wretched woman.  
 EUR. Seize the wretched woman.  
 ARC. This talkative and execrable woman<sup>k</sup>. 1160  
 EUR. [*Under the figure of PERSEUS.*]  
 O gods, to what barbarians' territory,  
 Swift-slipper'd, have we come? for thro' mid air  
 Cutting a way, I place my winged foot,  
 Steering the course toward Argos, with the head  
 Of Gorgo frightened.  
 ARC. What say'st thou of Gorgo?  
 Compare you a scribe's head to that of Gorgo<sup>l</sup>?

<sup>k</sup> This line in the old edition and that of Invernizius is expressed by one barbarous word,

λαλοκαικαταρατογύναικα.

The reader will remark several other barbarisms uttered by the Scythian archer in this curious dialogue; πωτεπόπωνη (πόθεν ἡ φωνή;) Κακκάσκη, or, according to the Ravenna codex, κακκάσκι μοι (καγχάζεις), i. e. καταγελαῖς μοι, etc.

<sup>l</sup> This line is also characteristic of the barbarophonic Scythian,

EUR. I say so.

ARC. And I call it Gorgo too.

EUR. Ha! what's this hill I see, and virgin-like,  
The goddesses, bound as a moored ship?

MNE. O stranger, pity my all-wretched state, 1170  
Release me from my chains.

ARC. Speak thou not—Darest thou,  
Detestable, though doom'd to die, still talk?

EUR. O virgin, how I pity, viewing thee  
Suspended in this guise!

ARC. 'Tis not a virgin,  
But an old cheating thief and daring sinner.

EUR. Thou art in jest, O Scythian, for this is  
Andromeda, the child of Cepheus.

ARC. Survey the members; small do they appear?

EUR. Bring me thy hand that I may touch the girl,  
Dear Scythian, for all men have their disease; 1180  
And passion for this damsel hath seiz'd me.

ARC. I do not envy thee in any thing—  
But since th' occasion is thus turn'd to thee,  
I will not niggardly restrain thy lust.

EUR. But why permittest thou me not, O Scythian,  
Soon as I've liberated her, to rush  
Into th' embraces of the marriage bed?

ARC. If thou so wishest for an old man's favour—

EUR. By Jupiter, but I will break the chains—

ARC. Then will I scourge thee.

EUR. Ne'ertheless I'll do't. 1190

ARC. And with this cimeter I'll cut thy head off.

EUR. Alas! what shall I do? to what words turn?  
But none his barbarous nature would receive;  
For should you to the foolish offer maxims  
Of novel wisdom, you would lose your labour.  
But we must bring some other machination  
To suit him.

ARC. Cursed fox, how has he trick'd me!

*τὸ γραμματεῖο σὺ τῇ κεφαλῇ τὴν Γοργόνο;*

and contains an allusion to the scribe named *Gorgo*; who, according to the Scholiast, was also a barbarian.

MNE. Remember, Perseus, in what wretched state  
Thou leav'st me.

ARC.                                      Still you would receive the lash.

CHORUS.

Pallas, who in the dance delights,	1200
We here invoke with solemn rites ;	
Her that from nuptial yoke is free	
In unrestrain'd virginity.	
Our city's weal her arm directs,	
And still with open might protects.	
In strength and majesty alone,	
By key-sustaining title known :	
Appear, O thou whose just disdain	
Abhorrent views the tyrant's chain.	
Th' assembled women call on thee,	1210
And come with festive peace to me.	
Ye powers rever'd, propitious rove	
To this your consecrated grove,	
Where vainly men with lawless eye	
Into your holy orgies pry.	
While by the sacred torches' glare,	
Your face immortal ye declare.	
Come, we entreat, on suppliant knee,	
O much rever'd Thesmophoræ !	
Now hasten at our call, if e'er	1220
With favouring ear ye heard our prayer.	

ACT V. SCENE I.

EURIPIDES *and* CHORUS.

EUR. Women, if in the future time ye wish  
To make a treaty with me, now you may,  
Since nothing evil shall offend your ear  
In any after age—thus I proclaim.

CHO. And by what motive urgest thou this speech ?

EUR. This man upon the board 's my relative ;  
If then I bear him off, never shall you

Hear my revilings—but if ye will not  
 Obey me, for your secret acts at home 1230  
 I to your husbands will denounce you, soon  
 As from the expedition they arrive.

CHO. Know that you have persuaded us in this,  
 But this barbarian guard do thou persuade.

*Enter the LICTOR, ELAPHION and TEREDON as Mutes.*

EUR. This is my province—and to bear in mind  
 To do that which I told thee by the way,  
 Is, O Elaphion, thine: first then pass over,  
 And in thy bosom gather up the robe.  
 Thou, O Teredon, blow the Persian dance.

ARC. What is this buzzing? who hath rais'd the revel? 1240

EUR. The damsel was preluding then, O lictor,  
 For she comes forth to dance before some men.

ARC. Dance she and play, I will not hinder her.  
 How nimble, as a flea about the quilt!

EUR. Come, take this garment up, O child, and sitting  
 Upon the Scythian's knees, stretch forth thy feet,  
 That I may free them from the shoes.

ARC. Right, right,  
 Sit down, sit down, yes, yes, my little daughter.  
 Ah me, how round the breasts are, like a turnip!

EUR. Pipe quickly—dreadest thou the Scythian still? 1250

ARC. Beauteous she is behind.

EUR. You will lament,  
 Unless she stays within.

ARC. Let it be so,  
 But fair's th' appearance of this manly frame.

EUR. 'Tis well, take up thy garment; now's the hour  
 For us to move.

ARC. Will she not kiss me first?  
 Yes, surely, kiss him.

LIC. Oh, oh, oh, ye gods,  
 How sweet the embrace, like Attic honey! wherefore  
 Does she not sleep near me?

EUR. Fare thee well, lictor,  
 For this cannot be done.

ARC. Nay, nay, old woman,  
Grant me this favour.

EUR. Wilt thou give a drachma? 1260

ARC. Yes, yes, I'll give it.

EUR. Bring the money then.

ARC. But I have nought; then take the hog-skin quiver.

EUR. You bring her back again.

ARC. Follow me, children,  
And, ancient matron, guard thou this old man.  
But what's thine appellation?

EUR. Artemisia.

ARC. The name I shall remember—Artamouxia.

EUR. Fraudulent Hermes, thou do'st well in this.  
And run thou off, having receiv'd this child,  
Him will I free; and thou, when disengag'd,  
Fly quickly, as thou canst, with all thy might, 1270  
And then stretch homeward to thy wife and children.

MNE. This shall be my care, if I once am freed.

EUR. Be freed—thy task it is to flee before  
The lictor come to seize thee.

MNE. This I'll do. [*Exit.*

*Enter the Lictor.*

O what a graceful little daughter's thine,  
Old woman! and not difficult, but gentle;  
Where is the crone? Ah me! how am I lost!  
Where is our old man gone? Oh, ancient dame,  
I praise thee not—th' old woman, Artamouxia,  
Hath cheated me; hence run thou with all speed. 1280  
Quiver 'tis rightly call'd, for 'twas the price  
Of quivering love; ah me! what shall I do?  
Where's the old woman? Artamuxia.

CHO. Ask'st thou for the old dame, who bore the lutestrings<sup>m</sup>?

LIC. Yes, yes, hast seen her?

CHO. She is gone this way.  
Herself, with some old fellow in her train.

<sup>m</sup> ἡ φέρειν τὰς πηκτίδας; the πηκτις was, according to Photius in his Lexicon, a kind of Lydian organ, struck without the plectrum. The French translator says vaguely, "une vieille qui avoit un instrument de musique."

LIC. Wore the old man a saffron-colour'd robe?

CHO. Yes, thou may'st catch them yet, if thou pursue  
In this direction.

LIC. O detested hag,  
By what way hath she run off? Artamuxia. 1290

CHO. Pursue the straight path upward; whither run you?  
Wilt thou not follow in this way?. thy course  
Is backward.

LIC. Hapless wight! for Artamuxia  
Runs on another way.

CHO. Run now, run now,  
With a fair wind to blow thee to thy ruin.  
We've play'd enough; the hour is come  
That every damsel seek her home.  
And let the favouring pair who sway  
These festal rites our toils repay! [*Exeunt.* 1299





**THE FEMALE HARANGUERS;**  
**OR,**  
**WOMEN IN COUNCIL ASSEMBLED.**

## DRAMATIS PERSONÆ.

PRAXAGORA.

CERTAIN WOMEN.

CHORUS *of certain Women.*

BLEPYRUS, *the Husband of Praxagora.*

A CERTAIN MAN.

CHREMES.

*A man who p'laces his money in the common stock.*

*A man who does not.*

A HERALD.

CERTAIN OLD WOMEN.

A YOUNG WOMAN.

A YOUNG MAN.

A FEMALE SERVANT.

A MASTER.

CERTAIN MUTE PERSONS.

*The Scene lies in Athens, in a public place near the house of  
Praxagora.*

# PRELIMINARY OBSERVATIONS

## UPON

# THE FEMALE HARANGUERS.

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THIS PLAY WAS PERFORMED THE FOURTH YEAR OF THE XCVITH OLYMPIAD, UNDER THE ARCHON DEMOSTRATUS, ALTHOUGH THE ARGUMENTS UPON WHICH THE DATE IS FOUNDED ARE MERELY CONJECTURAL.

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THIS comedy contains the most violent satire against women that is extant, not even excepting the *Lysistrata*, which is in the same style; Euripides, who is known as the declared enemy of the sex, has not written anything nearly so severe against them. The style of this piece is more elevated and forcible than that of any other. In fact Aristophanes has decidedly given it a tragic air, and his intention was no doubt to parody the diction of Euripides, above all in his *Melanippe*, a tragedy which does not now exist, where he has represented a female philosopher. Others say that Aristophanes here imitates the manner of Agathon, an effeminate tragic poet. The object of this comedy is simply to turn into ridicule the system of Plato in favour of the community of wealth, women, and children; and it is also a satire upon the ideal republics of the philosophers with laws like these, such as Protagoras had projected before Plato's time. This play, in my opinion, labours under the same faults as the *Peace*; the introduction, the private assembly of the women, the description of the assembly, are all treated in a most masterly style; but towards the middle it comes to a stand still. Nothing remains but to show the confusion arising from the different communities, especially from the community of women, and the appointment of the same rights in love for the old and ugly, as for the young and beautiful. This confusion is pleasant enough, but it turns too much upon one continually repeated joke. "The old allegoric comedy, in general, is exposed to the danger of sinking in its progress. When a person begins with turning the world upside down, of course the strangest individual incidents will result, but they are apt to appear petty, compared with the decisive strokes of wit in the commencement."—*Theatre of the Greeks*. The necessity we are under of saying but little upon the subject of this piece, should not however prevent us from satisfying

the reasonable curiosity of our readers upon that part of it which relates to the Athenian government under the famous Peloponnesian war, for the further illustration of which I have thought it advisable to translate the life of Conon, as abridged from Cornelius Nepos by Mons. Le Grasse of the Oratory. Conon an Athenian, the son of Timotheus, was called to the government of the republic in the course of the Peloponnesian war, during which time he commanded the armies both by sea and land, and acquitted himself so worthily of these employments, that the Athenians made him comptroller of all the islands, thinking that the highest honours they could bestow on him, were scarcely sufficient to testify their gratitude. His first conquest was that of Pharas, a Lacedæmonian colony. Towards the end of the Peloponnesian war he was made prætor, when the power of Athens was entirely overthrown by the famous victory gained over Lysander near Ægos Potamos. Unfortunately Conon was then absent from the army; he was so eminently distinguished by his experience in war and his able talents as a general, that it was universally believed if he had commanded in the action victory would have crowned his arms<sup>a</sup>. Conon being at that time in Cyprus, and having heard the calamitous situation in which his country was placed, that Athens was besieged on all sides, and ready to submit to the Lacedæmonian yoke, retired to the court of Pharnabazus, satrap of Lydia and Ionia, and son-in-law of the king of Persia. But if he took this step, it was more with a view to serve his fellow-citizens than to live there sheltered from insult in cowardly indolence. In fact, there was no step he did not take, even to the exposing his own person, in order to gain the confidence and friendship of the satrap; and he succeeded to such a degree, that when the Lacedæmonians, after having triumphed over Athens, had violated the treaty contracted with Artaxerxes, and had sent over Agesilaus to attack his Asiatic dominions, trepanned thither by the traitor Tissaphernes, whom this war personally concerned, the Persian monarch gave the conduct of it to Conon, insomuch that no step was taken but in conformity with the views and orders of the Athenian general. He was everywhere opposed to Agesilaus, who was a great captain; and by his wise counsels frustrated the best concerted measures of that general, and it is unquestionable that had it not been for the advice of

<sup>a</sup> The French translator has here followed the positive assertion of Corn. Nepos, which however is as positively contradicted by Xenophon and Plutarch: the latter of whom (in Vit. Lys.) states that Conon commanded the Athenians in person at Ægos Potamos against the forces of Lysander, and that after the battle he fled to Evagoras, king of Cyprus, with eight triremes.

Conon, the king of Sparta would have pushed his conquests into Asia, even to mount Taurus. Agesilaus having been recalled by the Lacedæmonians on account of the war which the Athenians and Bœotians had just declared against them<sup>b</sup>, Conon continued in favour with the generals of the king of Persia, and was in all respects of great use to them. Artaxerxes was the only one who doubted the treason of Tissaphernes, and the important services which this satrap had rendered him appeared to warrant the friendship of which his perfidy had rendered him unworthy; and it is not surprising that this prince was very unwilling to suspect a man who had caused him to triumph over his brother Cyrus; but Pharnabazus sent Conon to give him proof of it. Conon being arrived at court, addressed himself to the chief officer of the palace, named Tithraustes, and informed him that he wished to speak to the king, a favour he could only obtain through the interest of this minister. "I consent to it willingly," replied Tithraustes, "but first consider whether it would not be more proper for you to state in writing what you have to say, for if you wish to appear in the presence of the king you must adore him according to the Persian custom. If you feel unwilling to conform to this usage, you may confide to me your instructions, and rest assured of my zeal in your service." "I do not refuse," replied Conon, "to render to the king your master the homage so justly due to his rank, but being born the subject of a republic accustomed to command other nations, I should fear to offend it if I renounced its customs in order to conform myself to those of barbarians; and not being willing to relinquish this point, he executed his commission in writing, and the king attached so much credit to his depositions that he immediately declared Tissaphernes the enemy of his person and state, consented to the war against the Lacedæmonians, and commanded Conon to choose a treasurer for the management of the funds destined for the support of the troops. But Conon excused himself, and persuaded the king to give this office to Pharnabazus, who was more likely than he to know the abilities of his subjects. Conon, after having received considerable presents from this liberal prince, went by his order into Cyprus, Phœnicia, and along the coasts, in order to collect all the large vessels he could find, and equip the fleet, ready to act the following summer. According to his wish Pharnabazus was given him as colleague in this expedition. The Lacedæmonians had no sooner received news of the preparations

<sup>b</sup> Here commences that part of the history which relates to the play of the Female Haranguers.

made against them, than they thought very seriously of the war, less through fear of the barbarians, than that in the person of Conon there was opposed to them a courageous, prudent, and wise chief, supported by all the favour and riches of the Persian king. They quickly equipped a fleet, which they despatched under the command of Pisander. But Conon having attacked him in the environs of Cnidus, routed him after a sharp engagement, took several vessels, and sunk many others. This victory not only restored liberty to the Athenians, but it also freed all the Greeks from the unjust domination of the Lacedæmonians. Conon afterwards returned to Athens with a part of the vessels taken from the enemy; he rebuilt the walls of the city and port, which Lysander had demolished, and distributed to its citizens five hundred talents which he had received from the liberality of Pharnabazus. Conon, like mankind in general, could not support the favours of fortune with the same moderation he had shown when she was adverse to him. For seeing himself the conqueror of the Lacedæmonians both by sea and land, he thought he had sufficiently revenged the outrages committed against his country, and framed enterprises of which he was unable to command the success. Nevertheless, as he proposed them more with a view to restore the republic of Athens to its ancient splendour than to weaken the power of the Persians, these projects were not disapproved, but even did honour to his probity and virtue. Thus relying upon the great authority he had acquired during the famous expedition of Cnidus, over the Greeks as well as the barbarians, he secretly concerted a plan to reduce Ionia and Etolia under the dominion of the Athenians, but the plot not having been conducted with sufficient privacy, Tiribazus the governor of Sardis gained intelligence of it, and sent to desire Conon to repair to him, under pretext of entrusting him with some commission for the king of Persia. Conon not suspecting what was preparing for him, departed for the court of the satrap. But he was scarcely arrived there before he was thrown into prison, where he remained some time. Some authors pretend that he was conducted to the court of the king, and perished there. Others, on the contrary, assert that he found means to escape; but it is doubted whether this were effected by the negligence or with the consent of Tiribazus.

# THE FEMALE HARANGUERS.

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## ACT I. SCENE I.

PRAXAGORA *alone (addressing her lanthorn).*

O THOU clear lustre of the wheel-turn'd lamp<sup>a</sup>,  
Suspended best on stations eminent,  
(For we thy birth and fortunes will declare,  
Since, fashion'd by the turn of potter's wheel,  
Thy channels the sun's brilliant office hold,)  
Stir up the signal flame agreed upon :  
For thee alone we serve, and justly, since  
Even in our houses thou art present, when  
We exercise the various schemes of Venus,  
And no one drives away thy light, th' inspector      10  
Of our curv'd bodies : thou art present too  
When we in secret ope the storehouses  
With fruits replenish'd and the Bacchic stream.  
And though in these designs thou aidest us,  
Thou sayest nothing of them to our neighbours ;  
Wherefore be privy to the present counsels,

<sup>a</sup> This opening speech of Praxagora, who has suspended her lamp to serve as a signal to call her companions to the council held at the break of day, and addresses her discourse to it, is given in a mock heroic style, which parodies in an ingenious manner several passages of the tragedians, especially the opening of the *Phœnissæ* of Euripides :

ὦ τὴν ἐν ἄστροις οὐρανοῦ τέμνων ὁδόν, κ. τ. λ.

and the Ajax of Sophocles, v. 845. ed. Brunck. Molière appears to have borrowed the idea of the opening speech of Sosia in his *Amphitryon* from this ingenious harangue of the Athenian female, as is observed by M. Bret, in his excellent commentary on the French Aristophanes.



Which at the Scyrian feasts my friends decreed <sup>b</sup>.  
 But none of those who ought to have arriv'd  
 Is present, though it draws towards the dawn;  
 And very soon the assembly will be form'd. 20  
 It then behoves us to assume our seats,  
 As, if you recollect, Sphyromachus  
 Once said <sup>c</sup>, "It is expected for the women  
 To sit apart and be conceal'd from men."  
 What then can be the matter? have they not  
 Sewn on the beards they were decreed to have?  
 Or was it hard for them to steal in secret  
 The manly garments? but I see this light  
 Approaching: come now, I'll retire again,  
 Lest whoc'er comes should chance to be some man. 30

## SCENE II.

*Enter several WOMEN and the CHORUS.*

W. 1. 'Tis time to go, since now the herald cock <sup>d</sup>  
 At our approach a second time hath crow'd.  
 PRA. And I, expecting your approach, have watch'd  
 The whole night long: but come, and let me summon

<sup>b</sup> ὅσα Σκίροις ἔδοξε—For some account of these Scirian or Scyrian festivals, which were entirely presided over by women, see note on the Thesmophorizusæ, (v. 835), unless the place in the suburbs of Athens named Σκίρα, and not the feast itself, is here intended. Photius in his Lexicon gives a detailed account of this feast, saying that τὸ Σκίρον properly denotes the sacred umbrella (σκιάδειον) which was carried from the Acropolis to the place called Σκίρος, from which the twelfth month Schirrophorion had its name, as being dedicated to Minerva Sciras: see v. 59, where the same words are repeated.

<sup>c</sup> The Scholiast informs us that Praxagora here alludes to a decree of Sphyromachus, or as others say Cleomachus, (a tragedian who was ridiculed for mispronunciation,) that men and women should sit apart at the public spectacles. Instead of ἐγκαθιζόμενας, some editions give ἀγαθιζόμενας, which Bisetius explains by ἀγαθὰ λεγούσας, and Palmer derives from ἀγαθίς, a ball of thread. The word in some MSS. is καθαγιαζόμενας, i. e. sacrificio quasi consecratas, tanquam templum. I agree with Dindorf in thinking that ἐγκαθιζόμενας is undoubtedly the true and most obvious reading.

<sup>d</sup> The cock is called the herald of this female assembly, because it was held towards the dawn of day. The verb denoting the act of making this proclamation (κεκόκκυκεν) is again used by Bacchus in the Frogs, (v. 1376), and is applied to the cuckoo as well as the cock.

Our neighbour here, by tapping at her door,  
 For she must act without her husband's knowledge.  
 I heard indeed, while putting on my shoes,  
 The rubbing of thy fingers at my door.

\* \* \* \* \*

40

W. 1. I see Clinarete and Sostrata

Now coming hither with Philænete.

PRA. Will you then hasten on, since Glyce swears  
 That she who comes the last of us shall pay  
 Of wine three gallons and of peas a chænix.

W. 1. And see you not besides Meléstiche,

Smicythion's consort, who in manly shoes  
 Is hastening hither? she alone, methinks,  
 At leisure from her husband is come out.

50

W. 2. And do you not perceive Geusistrate,

The vintner's wife, a lamp in her right hand?  
 The consort of Philodoretus too,  
 And of Chæretades?

PRA.

I see besides

Full many other women coming to us,  
 Of those who in the state are eminent<sup>c</sup>.

W. 3. I, too, O dearest, with an anxious step,

Ran quickly out of doors, and crept in hither;  
 For during the whole night my husband cough'd,  
 Replete with evening sprats.

60

PRA.

Sit you down now,

That I may ask you, since I see you here  
 Assembled, whether you have done whate'er  
 At Scira was decreed.

W. 4.

I have at least;

First my armpits are denser than a thicket,  
 As 'twas agreed upon; then, when my husband  
 Might to the forum go, I, with my body

<sup>c</sup> γυναῖκας, ὅτι πέρ' ἔστ' ὄφελος ἐν τῇ πόλει. The interpretation of the Scholiast is, τούτῳστιν εὐγενεῖς and of the French translator, "c'est l'élite des femmes de cette ville."

All o'er anointed, thro' the day would stand  
Turn'd to the sun, and basking in his beams<sup>f</sup>.

W. 5. And I the same : first, I have cast the razor 70  
Out of the house, that I might be all over  
Thicken'd, and bear no semblance to a woman.

PRA. Have you the beards too, which it was decreed  
We should all wear, when we might be assembled?

W. 4. By Hecate, I have; this beauteous one.

W. 5. And I a beard by not a little finer  
Than is Epicrates'<sup>g</sup>.

PRA. But what say ye?

W. 4. They their assent proclaim, at least by nods.

PRA. I see that all the rest is done by you;  
For ye have both the shoes of Lacedæmon, 80  
And manly garments, as we gave behest.

W. 6. I have brought out this staff from Lamia's house,  
In secret, while he slept.

W. 1. This staff is one  
Of those beneath whose weight the bearer groans.  
Nay, by the saviour Jove, he would be fit,  
Cloth'd in the goat-skin of th' all-seeing swain,  
If any other, to deceive the slayer<sup>h</sup>.

PRA. But tell us after this how we shall act  
While yet the stars are scatter'd o'er the heaven;

<sup>f</sup> ἐχλαινόμεν ἑστῶσα πρὸς τὸν ἥλιον. This was called by the Greeks ἡλιοῦσθαι and ἡλίωσις, by the Latins *insolari* and *insolatio*. (Faber.)

<sup>g</sup> According to the Scholiast, Epicrates was a rhetorician and demagogue, who nourished a long thick beard, and was satirized by Plato the comic writer under the name of σακισφόρος.

<sup>h</sup> i. e. Mercury, the slayer of Argus. Bergler compares Æschylus (Supp. 310.)

ποῖον πανόπτην οἰόβουκόλον λέγεις;

Ἄργον, τὸν Ἑρμῆς παῖδα γῆς κατέκτανε.

This passage, as Brunck observes, is very obscure, since the event to which our author alludes, however well known in his time, is not sufficiently so to supply us with the true meaning of the passage. Lamius, mentioned in v. 78, was, according to the Scholiast, a poor jailer, who appears to have been deceived by a staff covered with a man's garment, and substituted for some wretched criminal who was doomed to death: hence the first woman says of the staff, ἐπιτήδειος γ' ἂν ᾔην. Faber imagines that Cratinus is referred to in this story. Perhaps our poet glances at some one of his antagonists, in whose drama this substitution of an enormous staff for a criminal condemned to death took place.

- Since the assembly, to depart for which 90  
 We are prepar'd, will from the dawn begin.
- W. 1. 'Tis true, by Jove, so you must take your seats  
 Under the stone, against the Prytanes<sup>1</sup>.
- W. 7. And I, in truth, have brought this wool, to card it  
 When the assembly should be fully met.
- PRA. Be fully met, thou wretch?
- W. 7. Nay, by Diana,  
 I say so, for how shall I hear the noise  
 While spinning? for my children are quite naked!
- PRA. Behold your spinning then, whom it behoves 100  
 To cause none of our person to appear  
 In the spectators' sight: we truly were  
 In fine condition, if, when the assembly  
 Chanc'd to be full, a certain woman should  
 Pass o'er the benches, and with lower'd vest  
 Reveal her naked charms; but if we should  
 Sit down the first, with garments gather'd up  
 We shall be undiscover'd; and the beard,  
 When we let down which we shall there gird on,  
 Who would not at the sight take us for men?  
 Agyrrius, with the beard of Pronomus, 110  
 Lurk'd unperceiv'd<sup>k</sup>—and first he was a woman.  
 But now, you see, he fills the highest place  
 In the republic: wherefore I entreat  
 By the approaching day, that we may dare  
 So bold a deed, if we shall be enabled,  
 To take upon ourselves the affairs of state,  
 That we some good upon it may confer,  
 For now we neither run, nor drive the vessel<sup>l</sup>.

<sup>1</sup> ὑπὸ τῷ λίθῳ (i. e. τῷ βήματι). The tribunal in the Pnyx. So in the Acharnians (v. 653.) τονθορύζοντες δὲ γήρα τῷ λίθῳ προσίσταμεν.

<sup>k</sup> The former of these was a most depraved character of the time of our poet, although he commanded as a general at Lemnus (Schol.), the latter a long bearded harper.

<sup>l</sup> Alluding to the old proverb quoted by the Scholiast,

ὃ κάργύριον ἢ πάντα θεῖ κ' ἀλαύνεται,

meaning that if there be money, the vessel will run with a driving gale. Bergler refers to Aristænetus (Epist. 14. lib. 1.) where the proverb occurs at length.

W. 8. And how shall an assembly of mere women<sup>m</sup>  
Harangue the people?

PRA. The best way by far. 120

\* \* \* \* \*

W. 8. I know not—inexperience is a thing  
Of direful import.

PRA. For that purpose we  
Have been collected here, that ere 'tis spoken,  
We may revolve what there we ought to speak.  
Would you not hastily put on the beard,  
And whosoe'er besides intend to speak? 130

W. 9. But which of us, O wretch, knows not to speak?

PRA. Come fix the crown, and quickly be a man<sup>n</sup>.  
And I myself will place the chaplets near,  
Girded like you, should I think right to speak.

W. 2. Come hither, O most sweet Praxagora,  
See how ridiculous the thing appears<sup>o</sup>!

PRA. Wherefore ridiculous?

W. 2. As if a man  
Should gird a beard round roasted cuttlefish.

PRA. Thou chief of the lustrations, bring the hog.  
Come forward—cease thy talk, Aripkrades. 140  
Sit in the presence—who desires to speak?

W. 8. I.

PRA. Then gird on the chaplet with good fortune.

W. 8. Behold!

PRA. Thou mayest speak.

W. 8. Before I've drunk?

<sup>m</sup> *θηλύφρων ξυνουσία*. Faber affirms this phrase to savour of Euripides; the word *θηλύφρων*, however, does not occur in any of his tragedies, nor in Sophocles or Æschylus; but the turn of phrase is certainly Euripidean.

<sup>n</sup> *ἴθι δὴ σὺ περιδοῦ*. Compare *the Thesmoph.* v. 879. where the herald commands the woman who is on the point of haranguing, to put on the crown which he gives her before she begins her speech. Or the manly beard may be intended as it is expressed in v. 118.

<sup>o</sup> This line in the original ends with the superfluous word *τάλαν* on which the Scholiast remarks *παρέλκει τὸ τάλαν*.

PRA. See now, "before I've drunk!"

W.8. And to what purpose,  
O foolish woman, should I wear a crown?

PRA. Go hence—there too, perchance, in the same manner  
Thou would'st have treated us.

W.8. What then? do they  
Not drink i' th' council?

PRA. See now, "drink again!"

W.8. Yes, by Diana, and that very pure.  
So that to those who think attentively 150  
Of the decrees they make, they seem to be  
The comments of intoxicated men.  
They make libations too, by Jupiter;  
Now wherefore should they make these supplications<sup>p</sup>,  
If by its presence wine inspired them not,  
And, as if drunken, they revile each other,  
Until the archers bear the brawler off.

PRA. Go and sit down—for thou art nothing worth.

W.8. By Jove, 'twere better if I wore no beard,  
For I shall be, methinks, dried up with thirst. 160

PRA. Is there another who desires to speak?

W.9. I.

PRA. Crown thyself then, for the affair is pressing.  
Come now, speak well, and with a manly voice,  
Leaning thy frame upon a staff's support.

W.9. I could have wish'd that one of those accusom'd  
To say what's best had let me sit in quiet,  
But now I will not suffer (if at least  
My sentiments avail) that any one  
Among the vintners should make pools of water<sup>q</sup>.

<sup>p</sup> There is considerable humour in this passage; as if the women in the public assemblies only made those supplications under influence of wine, which the men offered to the gods from religious motives. Compare the opening of Demosthenes' Oration *de Coronâ*, who commences that noble specimen of oratory by making his prayer to all the powers of Heaven, that his fellow-citizens may regard him with an affection equal to that which he entertains towards the state. See likewise the concluding paragraph of this self-vindicating harangue; and also the supplication of Hanno the Carthaginian, in Plautus (*Pænulus*, Act iv. Sc. 1.),

Deos deasque veneror qui hanc urbem colunt.

<sup>q</sup> The Athenians and other Greeks used to dig pits under ground in which they stowed their wine and oil; these were called *λάκκοι*. (Schol.)

It pleases me not, by the goddesses. 170

PRA. The goddesses! wretch, where hast thou thy mind?

W.9. But what is it? I ask'd thee not for drink.

PRA. 'Tis true, by Jove, but thou, being a man,  
Hast ta'en an oath by the two goddesses<sup>r</sup>,  
Although in other things a most fit speaker.

W.9. O by Apollo!

PRA. Cease now, since I'd not  
In the assembly either foot advance,  
If this were not laid accurately down.

W.9. Bring me the crown—for I will speak again.  
Since now I think I have well meditated. 180  
“For, O ye women sitting here<sup>s</sup>, to me”—

PRA. Again, wretch, call'st thou men by women's names?

W.9. Thro' that Epigonus—for having look'd  
That way I thought my speech address'd to women.

PRA. Retire thou also, and sit there—for I  
Think that to your advantage I shall speak,  
Having assum'd this crown—I pray the gods  
That a good issue our decrees may gain.  
I, in this province, have the same concern  
With you—but with grave indignation bear 190  
All the disorders of our troubled state.  
For I behold her making use of rulers  
Continually bad: and for one day  
Any were good, he is a wretch for ten.  
Give you the same commission to another?  
He'll do more evil yet. 'Tis hard to give  
Advice to men, of nature difficult,  
Who stand in awe of such as wish to love you,  
And fawn on those who not affect your weal.

<sup>r</sup> *μὰ τὸ θεῶν* i. e. by Ceres and Proserpine, a female adjuration of frequent occurrence in Aristophanes. Faber erroneously renders the words *per Castorem et Pollucem*.

<sup>s</sup> From this line it appears that the ancient orators stood when they delivered their harangues, while the audience attended sitting. This may be also gathered from Demosthenes in the opening of his second Philippic oration, where Wolf's gloss upon the words *οἱ καθήμενοι* is ‘*scilicet ἐν τῇ ἐκκλησίᾳ, οἱ ἀκούοντες.*’ Epigonus, mentioned two lines below, was a most debauched and worthless character of that time.

There was a time when we ne'er met in council, 200  
 But then we thought Agyrrius to be wicked,  
 Now that we use them, he who had receiv'd  
 Money, commends it with excessive praise,  
 And he who had not says that those who seek  
 Reward in the assembly merit death."

W. 1. By Venus, 'tis well spoken.

PRA. Wretched woman,  
 Thou hast nam'd Venus: truly thou hast done  
 A pleasant thing, to say this in the council.

W. 1. But I would not have said it.

PRA. Do not then  
 Indulge at present in this mode of speech. 210  
 " While on the alliance we deliberated,  
 If it were not, they said the state would perish,  
 But when it happen'd they were griev'd thereat.  
 And he, among the orators, who gave  
 This counsel', straight decamp'd and ran away.  
 Vessels to launch seems right to a poor man,  
 Not to the rich and those who till the land".  
 With the Corinthians ye have been enrag'd,  
 But now they're good to thee—be thou so likewise\*.  
 Argæus is an unlearn'd simpleton'; 220

\* The Scholiast asserts that Conon is to be understood here. Brunck, however, denies that Praxagora alludes to that celebrated general, and observes that the whole speech is very obscure on account of the penury of historical monuments.

• Because, as the Scholiast observes, they were burthened with the expensive trierarchal contributions, ἐβαροῦντό γὰρ ταῖς τριηραρχίαις.

• i. e. ὦ δῆμε, this and the preceding line being addressed to the people, (Schol.) so in v. 205.

ὁμῆϊς γὰρ ἐστ' ὦ δῆμε τούτων αἴτιοι.

• The Scholiast affirms that Argæus is a proper name, and that the poet has in this and the next line made him and Hieronymus change characters with each other. In the next line, instead of ἀλλ' ὀρίζεται, which appears to be the true reading, there is a great variety of conjectural verbs proposed by different commentators. Bentley reads ὥστίζεται vel ὥθίζεται, some read οὐκ ὀρίζεται, others, ἀλλ' οὐ χρῆζετε. An anonymous critic in the Classical Journal conjectures ἀλλ' ἐρίζεται, which he renders, *but even Thrasybulus contends against you*. The reading of Bekker, which I have adopted, is thus interpreted by the Italian translator, *ma esso Trasibulo non sendo chiamato la determina*. Lastly, Hotibius conjectures ἀλλ' οὐ ῥύσεται, and aptly compares Terence (*Adelph. iv. 7.*),—



And Hieronymus with wisdom fraught.  
 Safety hath raised her head, but Thrasybulus  
 Himself contends against you not invited.

W. 1. How prudent is the man!

PRA. " You praise him rightly,  
 For of these ills ye are the cause, O people;  
 Since from the public money taking pay,  
 Ye look around for each man's private gain:  
 Meanwhile the common good, like *Æsimus*\*,  
 Is roll'd away: but if to my advice  
 Ye are obedient, ye shall yet be saved. 230  
 For I affirm that it is right for us  
 To give the state up to be rul'd by women.  
 Since in our houses we make use of them  
 As our curators, and dispensing stewards.

W. 2. 'Tis well, by Jove, 'tis well—speak, speak, O friend—

PRA. " That they are better in their ways than we,  
 I will instruct you: for in the first place,  
 All dip their fleeces in the tepid stream,  
 According to the ancient custom—nor  
 Could you perceive them changing suddenly. 240  
 And would not the Athenian state be sav'd,  
 Were it but right in this, nor eagerly  
 Affected any other novelties?  
 They sit and parch their victuals as of old.  
 Bear on their heads the burthens as of old<sup>a</sup>.  
 They dress the sacred cakes as formerly.

*Ipsa si cupiat Salus  
 Servare prorsus non potest hanc familiam.*

So Plautus (Capt. iii. 3. 14.), *Neque jam Salus servare, si volt, me potest.* Thrasybulus here spoken of is not the celebrated son of Thrason who accused Alcibiades to the people, but a self-willed and corrupt deceiver of his countrymen, as he is described by the Scholiast.

\* According to the Scholiast, *Æsimus* was a lame, dishonourable, and unlearned wretch of that time. Instead of *Ἀίσιμος*, Hadrianus Junius cites the passage *ὥπερ Σιμόεις*, against the metre. The first syllable of the Trojan river being short. See Homer, Il. E'. 774, 777, etc.

<sup>a</sup> So Herodotus (Clio, xxxv.) observes of the Egyptians that their men carried burthens on their heads, and the women on their shoulders. This is confirmed by Nymphodorus in the thirteenth book of his *Barbaric Histories*, quoted by the Scholiast on Sophocles, *Œdipus Coloneus*, v. 237.

Their husbands they ill-treat as heretofore.  
 They lead adulterous lives within as erst.  
 Buy for themselves provision as before.  
 They love pure wine as they did formerly. 250  
 Joy as of old to lead voluptuous lives.  
 If then to these, O men, we trust the state,  
 Let us not talk like triflers, nor inquire  
 What they will do—but in a simple manner  
 Permit them to command, regarding this  
 Alone, that having first themselves been mothers,  
 It will be their desire to save the soldiers.  
 Then who would rather send them food than she  
 That bore them? in providing wealth, a woman  
 Is of a disposition the most apt, 260  
 And if she rul'd, would never be deceiv'd,  
 Being themselves accustom'd to deceive.  
 The rest I will pass by—but if in this  
 You listen to me, you shall pass a life  
 Of happiness.

W. 1. Well, O thou sweetest dame  
 Praxagora, and cleverly 'tis spoken.  
 Whence hast thou learn'd these things so well, O friend?

PRA. I, in the general flight, dwelt in the Pnyx<sup>b</sup>,  
 Together with my husband—then, by hearing  
 The orators, I learn'd myself to speak. 270

W. 1. Not without reason then, O friend, thou wert  
 Expert and wise: so from this time, we women  
 Choose thee our leader, if thou wilt effect  
 Thy meditated schemes, but to thy cost  
 Should Cephalus come in, to rail against you<sup>c</sup>,  
 How will you contradict him in the assembly?

PRA. I'll say that he is mad.

W. 1. But this all know.

<sup>b</sup> ἐν ταῖς Φυγαῖς. Aristophanes here alludes to the general flights which were made from the fields and villages into the city in the beginning of the Peloponnesian war, (see Thucydides, lib. ii. cap. 17.)—Palmer. See the graphic description of the inconveniences endured by the people consequent on leaving their rural retreats, (*Peace*, v. 789, et sqq.)

<sup>c</sup> According to the Scholiast, he was a demagogue, not the same who is mentioned by Demosthenes, but one of a slanderous character.

PRA. Then that he is beside atrabilarious.

W. 1. They know this likewise.

PRA. That besides he moulds  
The dishes badly, but the state full well. 280

W. 1. And how if Neoclides the blear-eyed<sup>d</sup>  
Revile thee?

PRA. I would order him to peep  
Beneath a dog's tail.

W. 1. What if they disturb thee?

PRA. \* \* \* \* \*  
'Tis a hard matter—but we must extend  
Our hands, each arm high as the shoulder stripping.  
Come now gird up your tunics, and put on  
Quickly as may be, the Laconian slippers.  
As you have often seen a man prepar'd  
To go into the assembly, or elsewhere 290  
Out at the door: then, since all this is well,  
Ye shall gird on your beards: and whensoever  
You're fitted well with these appendages,  
And thrown o'er all the rest the manly garments  
Which ye have stolen, then leaning on your staves  
Singing the old man's song, and mimicking  
The manner of the rustics, so proceed.

W. 2. Thou sayest well—then let us go before them,  
For I suppose that there are other women,  
Who to the Pnyx from different parts will come. 300

PRA. Then haste—since those who by the early dawn  
Arrive not at the Pnyx, are in the habit  
Of sneaking off, not having gain'd a peg.

CHO. 'Tis time, O men, for us to move—since this  
We must be mindful always to repeat,  
Lest it slip from us; for the danger is  
Of no slight magnitude, should we be caught  
Attempting in the dark so bold a deed.

S.-C. Let us, O friends, to the assembly go<sup>e</sup>,

<sup>d</sup> This blind Athenian is mentioned again in the *Plutus*, (v. 665.)

εἰς μέν γε Νεοκλείδης, ὅς ἐστι μέν τυφλός.

<sup>e</sup> This choral address is in the Ravenna MSS. divided into a regular strophe and antistrophe, consisting of twenty-two lines each, and it is so arranged by Inver-

For the Thesmotheta, with bitter look, 310  
 Hath threaten'd that whoever should not come  
 At early dawn all dusty while 'tis dark  
 And loving garlick-pickle, he will not  
 Give him the guerdon of three oboli.  
 But follow with precipitation ye,  
 O Charamitides<sup>f</sup> and Smicythus,  
 And Draces, taking to yourself good heed,  
 To err in nothing which you should effect.  
 But soon as we the tickets have receiv'd  
 Near to each other will we sit, that we 320  
 May regulate all things for our she-friends.  
 But what do I say? friends, I ought to name them.

S.-C. Consider now by what contrivance, we  
 These comers from the city may repel,  
 Who ere this time, indeed, when it behov'd them  
 To come and take a single obolus,  
 Were wont to sit and speak among the crowd;  
 But now they are extremely troublesome.  
 Yet when the generous son of Myro reign'd,  
 None had presum'd to manage state affairs 330  
 For mercenary hire, but each one came  
 Bearing his beverage in a little flask,  
 Together with two onions and three olives,

nizius, the metre being similar to that of the Chorus in *the Peace*, v. 1107, et sqq.  
 In the present instance, the verses will stand thus,

χωρῶμεν εἰς ἐκκλησίαν,  
 ὧν ὄρες, ἡ πείλησε γὰρ  
 ὁ Θεσμοθέτης, ὅς ἂν  
 μὴ πρῶ πάνυ τοῦ κνέφους  
 ἦκη κεκονισμένος,  
 βλέπων ὑπότριμμα

<sup>f</sup> In v. 293. *Χαριτιμίδη* is Brunck's ingenious conjecture for the corrupt *κάριτι μία ἢ καὶ*. The reading of another MS. is equally faulty, *ἀλλ' ὦ Χάρι τιμία, ἡ καὶ*, etc. Faber proposes *ἀλλ' ὦ Χαρίδημος*. The correction, as the French translator observes in a note, will appear very simple, if the words are written in capital letters, the only characters formerly in use, *et la faute sautera aux yeux sur le champ*.

ΑΑΑ Ω ΧΑΡΙΤΙΜΙΑ(Δ)ΗΚΑΙ.

Dobree observes that Charitimides was the general of the Athenian fleet. The women are here addressed by the names of men whom they personate.

But now they seek to gain three oboli,  
 When they do nought to aid the common good,  
 As masons who are always gathering mud. 336

## ACT V. SCENE VII.

SER. O bless'd people, and O happy me 1112  
 Thou too my happiest mistress and all ye  
 Who stand here at the doors, and all ye neighbours,  
 And fellow-tribesmen, and myself beside  
 The female minister who have anointed  
 My head with perfumes good, O Jupiter!  
 But far the Thasian casks surpass all these,  
 For on the head a long time it endures,  
 While of all others soon the scent flies off, 1120  
 Wherefore are they by far the best, O gods.  
 Mix the pure wine, that all night long shall cheer me.  
 Having selected what is most perfum'd.  
 But O ye women, tell me where's my lord,  
 The husband of my mistress.

CHO. Tarry here,  
 For it appears to us that you will find him.

SER. Most certainly, for he now comes to supper.  
 O master! O bless'd and thrice happy!

MAS. I?

SER. For who can be more blessed than thou art,  
 Being the only one that has not supp'd 1130  
 Of more than thirty thousand citizens?

CHO. A truly blessed man thou hast describ'd.

SER. Whither art going? whither?

MAS. To the supper.

SER. By Venus, far in th' rear of all the rest.  
 Yet my wife order'd me to take and bring thee  
 And with thee too, these damsels<sup>a</sup>. (CHO.) there is left  
 A great sufficiency of Chian wine<sup>b</sup>,

<sup>a</sup> *ῥάσδε τὰς μείρακας* viz. those that formed the chorus, *τὰς τοῦ χοροῦ*. (Schol.)

<sup>b</sup> The wine of Chios, now Scio, was, and is still highly esteemed for its superior flavour. (See Horace, *Od.* iii. 19. 5; *Epod.* ix. 34; *Sat.* ii. 3. 15.) It was

And other good things—therefore tarry not.  
 Then if of the spectators any one  
 Be well inclin'd, or any of the judges 1140  
 Look not aside thro' favour, let him go  
 With us—for we shall have all things prepar'd,  
 Therefore to all thou shalt speak generously,  
 And pass by no one, but with liberal voice  
 Remember to invite old, youths, and children,  
 Since for them all the supper is prepar'd  
 If they depart each one to his own home.  
 CHO. And I will hasten to the supper now,  
 Bearing this torch in a decorous manner.  
 Why then delayest thou to take and bring 1150  
 These damsels? and while thou art on thy road  
 I'll chant some strain to celebrate the feast.  
 But to the judges who are wise I'd make  
 A slight suggestion, that in memory  
 Of my wise sayings they pass sentence on me ;  
 Such as are pleas'd to laugh, for laughter's sake  
 Should judge me, and I order all to pass  
 Their judgment on me nearly in this manner,  
 Nor pray the lot be prejudicial to us  
 That mine was first awarded : but 'tis right 1160  
 That bearing all these things in recollection,  
 You swear not falsely, but right judgment still  
 Bear on the chorusses—nor let your manners  
 Resemble those of wicked courtezans,  
 Who only keep the memory of past favours.  
 O, O, indeed dear women, if we are  
 About to act, 'tis time to trip away  
 To supper, wherefore thou too move thy feet

anciently celebrated by the name of *Nectar*, and still retains the appellation  
 (Virg. Ecl. v. 71.)

*Vina tibi fundam calathis Ariusia nectar,*

from a promontory in the Ariusian district of that fine island. Theocritus (Id. 7.  
 63.) calls this wine.

*τὸν Πτελεατικὸν οἶνον.*

Doering (ad Horat. Od. iii. 19. 5.) refers to Athenæus, i. p. 23.

In Cretan measure <sup>1</sup>.

S.-C. And these light of foot  
To the same cadence: for there will be soon, 1170  
Oysters and fishes cartilaginous,  
Eel pouts with relics of the heads beat up  
In vinegar, benzoin, and honey mingled,  
Thrushes and blackbirds, pigeons, roasted cocks' crests  
Wagtails and stock-doves, with the flesh of hares  
Sodden in musty wine-sauce with the wings.  
Thou having heard this, take thy dish and egg;  
With all celerity <sup>k</sup> then, haste to the supper.

S.-C. But they are now devouring.

CHO. Raise your feet.  
Hurrah! hurrah! we'll sup with festive glee,  
And shout in token of our victory. 1181

<sup>1</sup> Κρητικῶς. Hence it appears, as Faber observes, that the concluding chorus exhibits a specimen of Cretan rhythm, beginning at v. 1166.

καὶ σὺ κίνει· τοῦτο δρῶ·  
καὶ τάσδε νῦν λαγαράς.

The next six lines of the comedy, containing the names of all the festival dishes which one semichorus promises to the other, compose one single Aristophanic word, containing seventy-five syllables—λεπάδας, τέμαχος, σέλαχος, γαλεόν, κρανίων, λείψανα, δριμὺ πρόστριμμα, σιλφίου παρὰ μελιτὸν κατακεχυμένον, etc. Eustathius, in his Commentary on the Iliad (p. 1277.), observes that Homer is not accustomed to use these πολυσυνθέτοις λέξεσιν, yet those after him, especially the Attics, are much in the habit of framing them, and perhaps the present instance is intended as a parody of some other poet. I think there can be little doubt that the learned bishop particularly alludes to this passage of the Ecclesiastus, when he says, εὔρηται γοῦν παρὰ τῷ Κωμικῷ χωρίον ἐν τινὶ ἀσυνήθει κωμῳδίᾳ, κ. τ. λ.

<sup>k</sup> ——— λαβὼν κόνισαι  
λήκιθον——.

On this passage the gloss of the Scholiast for κόνισαι is γυμνάσθητι, which is, I think, rightly rejected by Brunck and Faber, and with which he concludes his commentary on this political play.

# APPENDIX.

## A DISSERTATION ON THE OLD GREEK COMEDY<sup>a</sup> FROM THE GERMAN OF WACHSMUTH.

IN the midst of this deep-rooted and wide-spread corruption, when the legal authorities had become powerless, the Sophronistæ and the Areopagus lost all weight and influence, when public opinion had grown contaminated, and the licentious multitude only followed the dictates of their own headstrong will, there arose, in the domain of art, a frank and vigorous censorship, which, in unsparingly castigating the vices and follies of the age, joined poignant ridicule and wit to the deep earnestness of high-minded patriotism.

After Athens had attained the meridian of her power, tragedy and comedy had nearly to an equal extent become the objects of public care and encouragement. But the effects which they respectively exercised upon the public system differed very widely. In tragedy the Athenian beheld the old heroic monarchy in its dependence upon Fate, the nothingness of human pride, and earthly presumption crushed by the wrath of the gods. The Greek tragedy was copiously interspersed with political reflections; these, it is true, in consequence of the vast difference between the present order of things and the ancient regal system, could only be applied<sup>b</sup> to the Athenian democracy as figurative allusions, or in a larger extent as moral maxims; still the poets occasionally transposed sentiments of the democratic period into the heroic age, as Æschylus has done in the *Danaides*<sup>c</sup>;

<sup>a</sup> Compare generally: Kanngiesser, *The Ancient Comic Stage in Athens*, 1817, especially first and twelfth chapters: comedy attains its zenith during the Peloponnesian war, etc., p. 114, sqq., and sixth: the destination of the comic drama.

<sup>b</sup> See the collection of passages of this description which occur in Euripides in Valckenaer *Diatr.* 255. C. sqq., and especially on the subject of demagogy, 259. A. sqq.

<sup>c</sup> e. g. the king, 519:

Πείσω τὸ κοινόν, ὥς ἂν εὖμενες τιθῶ.



or, at least, the unlimited power of the monarchy was called into question, as in the incomparable dialogue between Hæmon and Creon in the *Antigone* of Sophocles<sup>d</sup>. Yet, in spite of this, tragedy and real life were separated by a wide gulf, and we may perceive how far it was from the intention of the Athenians to allow the former to allude to real misfortunes by their infliction of a fine on Phrynichus, because he had represented the destruction of Miletus by the Persians, and thereby painfully affected the Athenians as though the calamity in question had happened to themselves<sup>e</sup>.

On the other hand, the *old* comedy sprung from the wantonness and arrogance of the democracy of Megara, whence it was transferred to its lively neighbour, Athens<sup>f</sup>, the public appointing comic poets, who were not only permitted, but expressly enjoined to level their satire against the wealthier classes<sup>g</sup>; thus comedy became raised into a great political engine—a genial tribunal of public morals—which had grown out of real life, and, mingled with the hues of fancy, was the reflected image of its scenes; or rather, a mirror, in which reality and its image were beheld in rapid alternation and succession, and which either borrowed the objects it exhibited from the real world, or directed its rays on the world, and so explained the true meaning of what was going forward on the stage. The dim warnings of the mysterious power of Fate in tragedy, were little adapted to produce any deep impression on the popular mind, as none of the spectators found in the crimes or sorrows of the kings and heroes any thing applicable to his own position; but the aim of comedy, as explained by Aristophanes, was to make men

Comp. 607 :

Πανδημία γὰρ χειρὶ δεξιωνύμοις  
Ἐφριξεν αἰθήρ, τόνδε κραινόντων λόγον.

939 :

Τοιάδε δημόπρακτος ἐκ πόλεως μίφ  
Ψῆφος κέκρανται, κ. τ. λ.

<sup>d</sup> Antig. 726, sqq. Especially :

Πόλις γὰρ οὐκ ἴσθ' ἦτις ἀνδρός ἴσθ' ἐνός.

<sup>e</sup> Herod. 6. 21.

<sup>f</sup> See Meineke, *Quæst. Scenic. Spec. Prim.* p. 4, Berol. 1826.

<sup>g</sup> See the Schol. Aristoph. ed. Küster, p. 12.

better in the state<sup>b</sup>, to admonish and instruct adults<sup>i</sup>, and, in so doing, it was at liberty to take the boldest flights, not restricted to lampooning individuals<sup>k</sup>. However, the ancient comedy never lost sight of its original destination, which was to ridicule passing occurrences (*ἐξ ἀμάξης σκώμματα*), and this is the real root of the connection between the actors and the spectators.

In order duly to estimate the political importance, as well as the æsthetic character of the old comedy, it must especially be borne in mind, that the plot of the piece by no means formed such an entire and connected whole, as completely to withdraw the attention of the spectators from the real world around, and confine it exclusively to the poetical world upon the stage, as the piece made constant allusions to the real transactions of civil life, to actual personages, events, dangers, virtues and vices, and by gathering its motley groups within some poetical frame, even though a mere piece of buffoonery, it imparted to them dramatic keeping and consistence; hence disturbing the illusion, by mixing up the spectators with the actors, which with us is justly considered a fault, was customary and admired amongst the Athenians. This was effected in three ways:

1. By allusions to, and glosses upon, objects of real life woven into the poetical dialogue.
2. By imitating the personal appearance of living characters, and sometimes by introducing them into pieces under their real names.
3. And most effectually by the parabasis, an address from the chorus to the spectators, in which the connection

<sup>b</sup> Aristoph. Ran. 1009. 1010:

— ὅτι βελτίους τε ποιοῦμεν  
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.

<sup>i</sup> Aristoph. Ran. 1054:

— τοῖς μὲν γὰρ παιδαρίοισιν  
ἔστι διδάσκαλος, ὅστις φράζει· τοῖς δ' ἡβῶσιν γε ποιηταί.

<sup>k</sup> Aristoph. Pac. 751. 752:

οὐκ ἰδιώτας ἀνθρωπίσκους κωμῳδῶν, οὐδὲ γυναῖκας  
ἀλλ' Ἡρακλέους ὀργήν τιν' ἔχων τοῖσι μεγίστοις ἐπιχειρεῖ.

Comp. Vesp. 1030.

with the drama was only kept up by means of the mask, and the poetical character assigned to the chorus in the piece, whilst the latter discoursed on some object of political life<sup>1</sup>, in reference to which it instructed, admonished, or censured the citizens, and thereby endeavoured to perform its vocation, viz., to inculcate principles beneficial to the state<sup>2</sup>. The masterpiece amongst all the parabases extant, is that in the *Frogs* of Aristophanes<sup>3</sup>, and it is, perhaps, partly owing to this that that piece was represented twice successively<sup>4</sup>.

The preceding characteristics are exhibited in eminent perfection in the old comedy alone, which began before the Peloponnesian war, and continued to flourish some time after it had terminated. The most renowned poets of this period were Cratinus, Eupolis, Plato, Pherecrates, and Aristophanes; Crates, Hermippus, Phrynichus, etc.<sup>5</sup>, belonged to the second rank. In consequence of the very scanty fragments of the works of the others which have reached us, Aristophanes is almost our only authority. His poetical career began a short time after the commencement of the Peloponnesian war, and lasted till about ten years after its conclusion<sup>6</sup>. His pieces exhibit a just and striking picture

<sup>1</sup> Schol. Aristoph. Pac. 733: ὁπότε ἐβούλετο ὁ ποιητῆς διαλεχθῆναί τε ἔξω τῆς ὑποθέσεως ἄνευ τῶν ὑποκριτῶν. The parabasis was likewise attempted in tragedy; Euripides made the chorus in the *Danaides* speak of himself, and introduced parabases in other pieces, Pollux 4. 111. On the arrangements of the stage, etc., consult Hermann, *Elem. Doctr. Metr.* 720, sqq.

<sup>2</sup> Χρηστὰ τῇ πόλει ξυμπαινεῖν, Aristoph. Ran. 685; compare in particular *Acharn.* 656, sqq.

<sup>3</sup> Aristoph. Ran. 686, sqq.

<sup>4</sup> Οὕτω δὲ ἐθαυμάσθη διὰ τὴν ἐν αὐτῇ παράβασιν—ᾧστε καὶ ἀνεδιδάχθη, Dicæarch. in *Argum. Ran.*

<sup>5</sup> On Cratinus, Crates, Hermippus, Teleclides, Eupolis, see Meineke, *Questionum Scenicarum Spec. Primum.*

<sup>6</sup> The first piece, the <i>Δαιταλεῖς</i>	.	.	Ol. 88. 1. 427. B. C.
— The <i>Babylonians</i>	.	.	- 88. 2. 426. „
— The <i>Acharnians</i>	.	.	- 88. 3. 425. „
— The <i>Knights</i>	.	.	- 88. 4. 424. „
— The <i>Clouds</i> (first)	.	.	- 89. 1. 423. „
— The <i>Wasps</i> and (second) <i>Clouds</i>	.	.	- 89. 2. 422. „
— The <i>Peace</i>	.	.	- 89. 3. 421. „
— The <i>Birds</i>	.	.	- 91. 2. 414. „

of the Athenian people, and the copious scholia amply illustrate particular points.

Our enquiries being particularly directed to the manner in which the comic censorship was exercised, it is not consistent with our object to enter into a consideration of the criticisms on bad poets as such, with which the pieces of Aristophanes abound<sup>r</sup>; still it may be observed, that as there was an indissoluble connection between the poetical and the political life of the Greeks, so the decline of poetry, viz., the corruption of the lyric poetry by the dithyrambic poets<sup>s</sup>, and of tragedy by Euripides<sup>t</sup>, which Aristophanes so frequently deplores, acted on, and was itself affected by, the moral and political depravation of the age.

When the comic muse levelled her shafts at those whose dress or air was ridiculous, or whose way of life was characterised by profligacy or folly, she did not, it is true, inculcate a direct political lesson, the censure in question not being directed against the omission of a public duty or obligation. Still these topics were sometimes touched upon incidentally, as the vices of the persons satirised were seldom found alone. Thus Aristophanes ridicules Epicrates, who prided himself upon his comely beard, and was therefore called the shield-bearer (*σακεσφόρος*)<sup>u</sup>; Amynias the dicer<sup>x</sup>; the dissipated Æschines<sup>y</sup> and Proxenides<sup>z</sup>; Pisander the coward with the daring aspect<sup>a</sup>; Callias the prodigal<sup>b</sup>, whose courage

—	Lysistrata and Thesmophoriazusæ	Ol. 92. 1. 411.	„
—	The Frogs	- 93. 3. 405.	„
—	Plutus	- 96. 3. 394.	„
—	Ecclesiazusæ	- 97. 1. 392.	„

<sup>r</sup> See Pac. 803, on the tragedian Morsimus, Vesp. 402; Philocles, Thesmoph. 169; Xenocles, 170; Theognis, etc.

<sup>s</sup> Nub. 332: *κυκλίων τε χορῶν ἀσματοκάμπτας*.

<sup>t</sup> Ran. Acharn. Thesmoph.

<sup>u</sup> Eccles. 71. Compare the Scholion. He was a demagogue after the domination of the Thirty.

<sup>x</sup> Vesp. 75; comp. 1267. 1278.

<sup>y</sup> Vesp. 338. 457. 1220.

<sup>z</sup> Vesp. 338.

<sup>a</sup> Pac. 395; Av. 1559.

<sup>b</sup> Av. 284. He moults away his goods and chattels like a bird does its feathers, *πτεροόρνει*.

was very suspicious, notwithstanding the lion's-skin which he wore<sup>c</sup>, and who had previously been attacked by Eupolis in the Flatterers<sup>d</sup>; the impoverished spendthrift Megacles, the descendant of the proud Coisyras<sup>e</sup>, and a host of infamous drunkards<sup>f</sup> and debauchees besides<sup>g</sup>. Still more unsparing is the castigation which he inflicts upon the voluptuous and the unchaste. Such were Cleonymus, who, though of heroic presence<sup>h</sup>, had disgraced himself by throwing away his shield<sup>i</sup>, had committed perjury<sup>k</sup>, and cajoled the people<sup>l</sup>; the beardless and incontinent Clisthenes<sup>m</sup>; the grossly lustful Aripkrades<sup>n</sup>; Hieronymus<sup>o</sup>, Philoxenus<sup>p</sup>, Amynias<sup>q</sup>, Sebinus<sup>r</sup>, and a number of other cinædi, whose names may be recognised in the Clouds by their feminine terminations<sup>s</sup>. To these may be added the obscene, such as Cinesias<sup>t</sup>, at the mention of whose name the people were probably reminded of the lime-plank which, in consequence of his excessive thinness, he was obliged to wear within his girdle to

<sup>c</sup> Ran. 428.

<sup>d</sup> Schol. Av. 286.

<sup>e</sup> Acharn. 614. Comp. Nub. 46. 70. 124.

<sup>f</sup> Vesp. 1301. 1302.

<sup>g</sup> Acharn. 839, sqq. Amongst others, the *εὐρυπρωκτος* Prepis, the *περιπόνηρος* Artemon, the *παμπόνηρος* Pauson, and *Lysistratus Χολαργίων ὄναδος*, (comp. Vesp. 788.) etc.

<sup>h</sup> Vesp. 822, *χαλεπὸς ἰδεῖν*.

<sup>i</sup> Vesp. 19. Conf. Aves, 1481. 1482; Pac. 446. 673; Acharn. 88; Nub. 680.

<sup>k</sup> Nub. 398.

<sup>l</sup> Vesp. 592, he is called *κολακώνυμος*.

<sup>m</sup> Eq. 1374; Acharn. 122; Nub. 354; Ran. 48. 423; Lysis. 1092. He is introduced in the Thesmophoriazusæ, 573, as ambassador to the women; in the Birds, 831, he carries a weaver's shuttle. He and Cleonymus are, as it were, the representatives of effeminacy.

<sup>n</sup> Equit. 1281, sqq.:—

*ἔστι δ' οὐ μόνον πονηρός, οὐ γὰρ οὐδ' ἂν ἡσθόμην  
οὐδὲ παμπόνηρος· ἀλλὰ καὶ προσεξέωρθέ τι·  
τὴν γὰρ αὐτοῦ ἡγλῶτταν αἰσχραῖς ἡδοναῖς λυμáινεται  
ἐν κασαυρίοισι λείχων τὴν ἀπόπτυστον δρόσον, κ. τ. λ.*

No less depraved was the character of Smoïus, Eccles. 848:—*τὰ τῶν γυναικῶν διακαθαίρει τρυβλία.*

<sup>o</sup> Nub. 348.

<sup>p</sup> Vesp. 84.

<sup>q</sup> Nub. 689, sqq.

<sup>r</sup> Ran. 430.

<sup>s</sup> Nub. 685: *Λύσιλλα, Φίλινα, Κλειταγόρα, Δημητρία.*

<sup>t</sup> Ran. 367:—*κατατιλᾷ τῶν Ἑκαταίων.* Comp. the Schol. Ran. 53. 1437; Eccles. 330; Lysis. 855.

support himself<sup>u</sup>; and, lastly, Agyrrhius<sup>x</sup>, who was moreover effeminate<sup>y</sup> and malignant.

If the comic muse animadvert upon enormities such as these, in accents which sometimes appear to be deficient in modesty and dignity, we must reflect that subjects, the bare mention of which shocks every feeling of delicacy and shame in our nature, were not conceived by the Athenian seriously or in a moral point of view, but merely addressed themselves to his perception of the ridiculous. The same may be urged in vindicating Aristophanes from the charge of cruelty when he taunts persons with their bodily infirmities; as, for instance, when he ridicules Archedemus<sup>z</sup> and Neoclides<sup>a</sup> for being blear-eyed; calls Melanthius a leper<sup>b</sup>; jeers Ctesiphon about his fat belly<sup>c</sup>; laughs at Cleigenes for his diminutive monkey figure<sup>d</sup>; and introduces a great number of Athenians under the names of various *birds*, in the comedy of that name, classed according to their personal peculiarities and deformities<sup>e</sup>. In the same manner Horace reproached Crispinus with being blear-eyed<sup>f</sup>. This did not shock the feelings of the ancients. Moreover, those whom Aristophanes ridiculed on account of their personal infirmities were, in most instances, likewise conspicuous for moral defects—as, for instance, Melanthius, who was notorious for effeminacy, gluttony, and unnatural lust, on which account he was attacked by Eupolis in the Flatterers<sup>g</sup>—or had rendered themselves obnoxious to censure by pernicious demagogy or spurious citizenship, like Cleigenes<sup>h</sup>, so that by holding up their personal blemishes to the laughter of the people, he at the same time reminded them of their moral and political taints. Thus, for instance, a certain Teleas is brought forward in

<sup>u</sup> Athen. 12. 551, E.

<sup>x</sup> Plut. 176 :—'Αγύρριος—πέρδεται.

<sup>y</sup> Eccles. 102. 184.

<sup>z</sup> Ran. 588.

<sup>a</sup> Eccles. 254.

<sup>b</sup> Av. 151.

<sup>c</sup> Acharn. 1001.

<sup>d</sup> Ran. 709, sqq.

<sup>e</sup> Av. 1292, sqq. Chærephon the owl, etc.

<sup>f</sup> Sat. i. l. 120, at which Bentley is so indignant that he changes *lippi* into *lippum*, and makes Horace call himself blear-eyed, which indeed he sometimes was. But this is the moral feeling of modern times.

<sup>g</sup> Schol. Pac. 800.

<sup>h</sup> Schol. Ran. 709.

the Birds, whose name was sufficient to call up an idea of every thing that was depraved<sup>1</sup>. So perfect was the understanding between the poet and the spectators, that a single word frequently sufficed to propose a comic riddle, and at the same time to furnish its solution.

His allusions to men who had obtained the franchise surreptitiously, and who demeaned themselves as though they had been rightful citizens, are still more severe, and bear the character of serious reprehension; such are his animadversions upon Archedemus, who, though he had held the citizenship seven years, was unable to bring forward a single phrator<sup>2</sup>, the *parrenu* Diitrephes<sup>3</sup>, Execestides the Carian<sup>4</sup>, Spintharus the Phrygian, and Philemon<sup>5</sup>, but especially Cleophon, the son of a Thracian woman, a great talker, who was always prating about war<sup>6</sup>. Moreover, his allusion to sycophants and men of faithless character, such as the smooth-tongued informer Cephisodemus and the false Euthlos<sup>7</sup>, Theorus<sup>8</sup> the forsworn flatterer of the people, the perjured and rapacious Simon<sup>9</sup>, Euphemius<sup>10</sup> and Thrasybulus, who, having been bribed, pretended to have a sore throat upon being called upon to speak at a public negotiation with the Laconians<sup>11</sup>. Nor did perfidious soothsayers like Lampon, Diopithes, Hierocles, etc.<sup>12</sup>, escape the poet's censure.

<sup>1</sup> Schol. Av. 167:—πρὸς γὰρ τῇ κιναιδίᾳ καὶ δειλίᾳ καὶ ὀψοφαγίᾳ καὶ νοσησιμῷ καὶ πονηρίᾳ ὀνειδίζουσι τὸν Τελέαν.

<sup>2</sup> Ran. 418.

<sup>3</sup> Av. 798:—

ὥς Διitrephῆς γε πτιναῖα μόνον ἔχων πτερά,  
ἤρθε φέλαρχος, εἴθ' ἵππαρχος, εἴτ' ἐξ αὐτενὸς  
μεγάλα πράττει.

<sup>4</sup> Av. 765 and Schol. Comp. 11 and 1530.

<sup>5</sup> Av. 762. 763.

<sup>6</sup> Ran. 678, sqq. Θορπία χειλιδῶν. According to the Scholion, the subject of a piece named after him by the comic poet Plato.

<sup>7</sup> Achárn. 705. 710. According to the Schol. Vesp. 592, he had also been attacked by Cratinus and Plato.

<sup>8</sup> Nub. 399; Vesp. 42. 418; Acharn. 134.

<sup>9</sup> Nub. 351. 399.

<sup>10</sup> Vesp. 599.

<sup>11</sup> Ecclesiast. 203. 356. and Schol.

<sup>12</sup> Av. 988; Pac. 1044. and Schol. Even the answers of Bacis are mentioned in derision. Eq. 1003.

Persons like these were more or less public characters; but comedy took a bolder range when she assailed the demagogues who guided the helm of state, and sometime held public offices. The comic poets had already attacked Pericles, and with the greater impunity, as he was too conscious of the proud height upon which he stood to grudge the demus a vent for any ill-will it might occasionally bear him. Several satirical allusions to his omnipotence, by Cratinus, one of the eulogists of Cimon<sup>x</sup>, Teleclides, Hermippus, and Eupolis, are extant; he is apostrophized as Zeus<sup>y</sup>, Aspasia as Here, Omphale, or Deianira, but at the same time as a courtesan<sup>a</sup>, his sons are addressed as simpletons<sup>a</sup>, in addition to which the one by Aspasia is called a bastard<sup>b</sup>, his friends are named Pisistratids<sup>c</sup>; the slowness with which the construction of the walls and the Odeum proceeded was also the object of their ridicule<sup>d</sup>; and lastly, the policy of Pericles in avoiding a battle upon the first irruption of the Peloponnesians into Attica, was bitterly derided<sup>e</sup>.

<sup>x</sup> Plut. Cim. 10.

<sup>y</sup> Cratinus: Μόλ' ὦ Ζεῦ ξένιε καὶ μακάριε. Alluding to the large head of Pericles, he calls him τύραννον, δν δὴ κεφαληγερέταν θεοὶ καλέουσι. See Plut. Pericl. 3. *ibid.* ὁ σχινοκέφαλος Ζεύς, Plut. 14. The same thought once more recurs in Aristoph. Acharn. 530:—Περικλέης οὐλύμπιος. See also Schol. and Diodor. 12. 40. Eupolis' confession of the irresistible nature of Pericles' eloquence; from the Δήμοις after the death of Pericles. Comp. Meineke, Quæstionum Scenicarum, p. 48. Teleclides (the contemporary of Aristophanes, Schol. Ran. 1126; Athen. 6. 267. E. sqq.) enumerated to the Athenians in succession the constituents of that power which they had conceded to Pericles:

πόλεων τε φόρους αὐτάς τε πόλεις, τὰς μὲν δεῖν, τὰς δ' ἀναλύνειν,  
λαῖνα τείχη, τὰ μὲν οἰκοδομεῖν, τὰ δὲ αὐτὰ πάλιν καταβάλλειν  
σπονδάς, δύναμιν, κράτος, εἰρήνην, πλοῦτόν τ' εὐδαιμονίαν τε.

Plut. Pericl. 16. Comp. on the subject of Teleclides, Meineke, Quæst. Scenic. p. 29, sqq.

<sup>a</sup> Cratinus apud Plut. Pericl. 24:

—Ἦσαν τε οἱ Ἀσπασίαν τίκτει  
καὶ καταπυγούνην παλλακὴν κυνῶπιδα.

Comp. Schol. Platon. Menex. 139. Ruhnck.

<sup>a</sup> Βλιτομάμας. Schol. Plat. Ruhnck. 73.

<sup>b</sup> Eupolis ap. Plut. Per. 24; conf. Harpocrat. Ἀσπασία.

<sup>c</sup> Plut. Per. 16.

<sup>d</sup> Cratinus ap. Plut. Per. 13.

<sup>e</sup> See Hermipp. Anapæst. ap. Plut. Per. 33. On Hermippus, conf. Meineke, *ubi sup.* p. 30.



Aristophanes arose at the commencement of the wild demagogy, which immediately followed the death of Pericles; its excesses never ceased to draw down his indignant reprobation, nor did he shrink from entering the lists with the most powerful of its representatives or supporters. He describes with the convincing energy of truth, especially in the *Knights*, the destructive nature of demagogy in general, the facilities it offered to bad men to rise to power and eminence<sup>f</sup>, its duplicity and adulation<sup>g</sup>, the intrigues and cabals it employed to deceive the people<sup>h</sup>, and above all, its peculations and embezzlements<sup>i</sup>. All this he<sup>k</sup> contrasts with the time of Myronides, when he asserts that such disgraceful avarice did not exist. Amongst the single demagogues who writhed under the lash of the Aristophanic satire, must, according to their succession in order of time, be now enumerated Eucrates, the vender of flax and tow, and the cattle-dealer Lysicles, neither of whose trades escaped ridicule<sup>l</sup>, but above all, the worthless Cleon. The more conscious this man was of his own baseness, the more impatient he was of censure; nevertheless, he was obliged to endure the most humiliating flagellation from the comic muse in the *Babylonians*<sup>m</sup>, and afterwards in the *Knights*, his dog-like ef-

<sup>f</sup> Eq. 180. 181 :

δι' αὐτὸ γάρ τοι τοῦτο καὶ γίγναι μέγας,  
ὅτι πονηρός, καὶ ἀγορᾶς εἰ, καὶ θρασύς.

v. 218 : —

τὰ δ' ἄλλα σοι πρόσεστι δημαγωγικά,  
φωνὴ μιανὰ, γέγονας κακός, ἀγοραῖος εἰ.

<sup>g</sup> Ran. 1085: the town is full of βωμολόχων δημοπιθήκων εξαπατώντων τὸν δῆμον αἰεί. Moreover the expressive word δημίζω, to cajole the people, Vesp. 697. The subject of the κόλακες of Eupolis were Callias and the parasites about him. See Meineke, ubi sup. 59, sqq.

<sup>h</sup> Equit. 865.

<sup>i</sup> Vesp. 665 : —

Βδελυκλ. : — καὶ ποῖ τρέπεται δὴ 'πειτα τὰ χρήματα τᾶλλα ;

Φιλοκλ. : εἰς τούτους τοὺς — Οὐχὶ προδώσω τὸν Ἀθηναίων εὐλοσυρτόν, ἀλλὰ  
μαχοῦμαι περὶ τοῦ πλήθους αἰεί.

<sup>k</sup> Eccles. 303.

<sup>l</sup> Concerning the former, see Equit. 129. with the Schol. and 254; on the latter Equit. 132.

<sup>m</sup> Schol. Acharn. 386.

frontery, his sycophantic snarling and barking<sup>a</sup>, and his greediness for a bribe<sup>o</sup>, are held up to the laughter of the people, who are at the same time compelled to witness a mortifying picture of their own folly, in resigning themselves to the guidance of so abandoned a wretch. Even after the representation of the *Knights* Aristophanes repeats his attacks; in the *Clouds* he again brings the god-detested tanner<sup>p</sup> upon the stage; in the *Wasps* he is made to play the part of an all-devouring sea-monster<sup>q</sup>; after his death his vices are once more chronicled in the *Peace*<sup>r</sup>; and lastly in the *Frogs* he and his worthy compeer, Hyperbolus, are introduced together in Hades<sup>s</sup>. Aristophanes well knew the peril he encountered in entering the arena with this malicious, covetous, and sanguinary idol of the populace, and accordingly speaks of his own services with that absence of reserve which was peculiar to the Greeks in enumerating their own merits<sup>t</sup>, and it must be confessed that comedy owed to him the proud height it thus attained as the vehicle of political censure.

In sketching the portrait of Hyperbolus the lamp-maker, Aristophanes has employed less force of comic humour, as well as less moral earnestness, and patriotic feeling; still we have a clear notion of the iniquity of his character. In the *Knights* he declares that he deserves hanging<sup>u</sup>; in the *Peace* which was represented about the time when Hyperbolus contested the demagogy with Alcibiades, Phæax, and

<sup>a</sup> Equit. 1022. Cleon says to the demus :

ἐγὼ μὲν εἰμ' ὁ κύων · πρὸ σοῦ γὰρ ἀπύω.

Comp. Vesp. 596 : ὁ Κλέων ὁ κεκραξιδάμας.

<sup>o</sup> Eq. 831, sqq., allusion is made to forty minæ which are said to have been received from Mitylene, but this is mere satire (see Meier, de Bon. Damn. p. 115); Cleon had received money from the islanders, that he might reduce their tributes.

<sup>p</sup> Nub. 557.

<sup>q</sup> Vesp. 35 : φάλαινα πανδοκεύτρια. Conf. 1030, sqq.

<sup>r</sup> Pac. 648, sqq. : πανοῦργος, λάλος, συκοφάντης, κύκηθρον, τάρακτρον.

<sup>s</sup> Ran. 569. 570.

<sup>t</sup> Nub. 545 : ὅς μ' ἐστὶν ὄντα Κλέων' ἔπαισ' εἰς τὴν γαστέρα. Vesp. 1031 : θρασέως ξυστάς εὐθύς ἀπ' ἀρχῆς αὐτῷ τῷ καρχαρόδοντι, κ. τ. λ. Comp. Pac. 739, sqq. On the merits of Aristophanes, compare Kanngiesser *komische Bühne*, 499, sqq.

<sup>u</sup> Equit. 1373.

Nicias, and had a party in his favour, he is called a flagitious leader<sup>x</sup>, who deserved to be expelled<sup>y</sup>, etc. Other comic poets had also attacked Hyperbolus, and Eupolis had written his *Maricas* against him and his drunken mother<sup>z</sup>; but Aristophanes speaks in terms of contempt of these attacks, which were for the most part made after Hyperbolus had lost the favour of the people and began to be hunted like a flying beast. A specimen of the sycophantic dialectics of his contemporary and rival Phæax is given in the *Knights*<sup>a</sup>. Special mention was made of Nicias in a piece which has perished, called the *Husbandmen*<sup>b</sup>, and in the *Birds* his dilatory character is glanced at<sup>c</sup>.

Alcibiades was more violent than Cleon, and his authority resembled a tyranny still more than that of Pericles, and yet Aristophanes did not attack him. Alcibiades is rarely mentioned, and in the *Frogs* the poet appears to speak of him in terms of respect, as a man, a general, and a statesman. We may look upon the words of Æschylus in the *Frogs*<sup>d</sup>:

'Twere better not to nourish in the state  
A lion's whelp—yet should one so be nourish'd  
His disposition must be yielded to—

as proceeding from Aristophanes' inmost soul. At that time he well knew that no one could protect the state against the designs of the crafty Lysander so effectually as Alcibiades; though twenty years earlier he had in the *Dætales*<sup>e</sup> stigma-

<sup>x</sup> Pac. 684.

<sup>y</sup> Pac. 1319.

<sup>z</sup> Nub. 549 and Schol.; comp. Schol. on 587, and the *Plutus*, 1308; Meineke, ubi sup. 56, sqq.

<sup>a</sup> Eq. 1377, sqq.:

ξυνεκτικός γάρ ἐστι, καὶ περαντικός,  
καὶ γνωμοτυπικός, καὶ σαφής, καὶ κρουστικός,  
καταληπτικός τ' ἄριστα τοῦ θορυβητικοῦ.

<sup>b</sup> See Citat. Fabric. Bib. Gr. ed. Harl. 2. 369.

<sup>c</sup> Av. 639, μελλονικῶν.

<sup>d</sup> Ran. 1431. 1432.

<sup>e</sup> See the Fragm. in Seidler, *Brevis Disputatio de Aristophanis Fragmentis*. Hal. 1818; comp. Süvern on the *Clouds* of Aristophanes, Berl. 1826, p. 26, sqq., and ibid. on the allusions to the lasciviousness and sexual vigour of Alcibiades ubi sup. 63, sqq.

tised with becoming severity his incontinence, pernicious sophistry, youthful wilfulness and turbulence, aristocratic pride, and passion for horses, whilst the same original may be clearly recognised in the prodigal Phidippides in the Clouds<sup>f</sup>.

Nor was the poet idle during the last years of the war, when the cabals of a party had subverted the democracy for a time, and when even after its re-establishment, the stormy passions of the people forbade all hopes of the return of tranquillity and order; to this period belong the *Lysistrata*, *Thesmophoriazusæ*, and the *Frogs*. The *Thesmophoriazusæ* was represented during the Oligarchy<sup>g</sup>, and at the very time that the partisans of the democracy were judicially murdered and privately assassinated, Aristophanes ceased not to stigmatise the authors of these calamities; thus he reproaches the Buleutæ before the Oligarchy with having suffered the last to supplant them<sup>h</sup>. In the *Frogs* allusion is made to the equivocal and time-serving character of *Theramenes*<sup>i</sup>, and he wishes that the half-citizen *Cleophon*, alluded to above with his interminable prate about war<sup>k</sup>, was in Hades<sup>l</sup>; whilst the admiral *Adimantus*, who soon afterwards acted a very suspicious part in the disastrous battle of *Ægos Potamos*, is described as a man whose death every one was bound to pray for<sup>m</sup>.

Whilst condemning the destructive proceedings of the demagogues generally, he is especially loud in his complaints of their corruptness and frequent peculations<sup>n</sup>; that is to

<sup>f</sup> See Süvern on the Clouds of Aristophanes, Berl. 1826, p. 33, sqq. Neither is he spoken of in creditable terms in the *Acharn.* 716 :

ὅπως ἂν ᾖ

τοῖς νέοις δ' εὐρύπρωκτος, καὶ λάλος, χῶ Κλεινίου.

<sup>g</sup> Under the archon Callias (*Argum. Lysistr. et Schol.* 173); the oligarchy was overthrown under his successor Theopompus (*Ps. Plut. Vit. Decem Orator. Antiph.* 9. 313).

<sup>h</sup> *Thesmoph.* 808. The address to Pallas, *Thesmoph.* 1143, is also evidently levelled at the oligarchs :

φάνηθ' ὡς τυράννους  
στρυγούσ', ὥσπερ εἰκός.

<sup>i</sup> *Ran.* 539. 540.

<sup>k</sup> See above, p. 316, note °.

<sup>l</sup> *Ran.* 1504, sqq.

<sup>m</sup> *Ran.* 1513. We are informed in the Scholia, that *Adimantus* likewise suffered from the satire of Eupolis and Plato.

<sup>n</sup> *Eccles.* 205 :

τὰ δημόσια γὰρ μισθοφοροῦντες χρήματα  
ἰδίᾳ σκοπεῖθ' ἕκαστος, ὃ τί τις κερδαίνει.

say, he either openly and expressly accused the demagogues or corrupt officers, or brought characters upon the stage in such situations as sufficiently explained to the Athenians what and whom he meant; concerning these the Scholia contain ample information. In fact, the effrontery with which these men plundered the public treasure was only equalled by the flagrant violation of all morality and decency exhibited in their lives. To the delinquents already enumerated, we may add Pisander<sup>o</sup>, Pamphilus<sup>p</sup>, Neoclides<sup>q</sup>; the Eicostologus Thorycion, who furnished stores for the enemy's ships<sup>r</sup>; Prytanes who accepted bribes for bringing forward public matters<sup>s</sup>, etc.

That the superior officers were not exempt from his censure, is evident from the example of Lamachus, whose love of war when Strategus Aristophanes represents as one of the main obstacles to the restoration of peace<sup>t</sup>; he at the same time directs public attention to the amount of his debts<sup>u</sup>. However, we must not interpret his satirical attacks upon Lamachus too literally, as the poet undoubtedly esteemed him as a brave soldier<sup>x</sup>. He likewise speaks in terms of commendation of the valiant admiral Phormio<sup>y</sup>.

But most remarkable, and, at the same time, most important in their results, were the boldness and freedom with which Aristophanes proclaimed the perverseness and corruption of the omnipotent demus. In this spirit he proposed to purify and strengthen the citizenship, by expelling from it all worthless characters, and supplying their places with the more deserving amongst the new citizens<sup>z</sup>. During the eventful period which immediately preceded the disaster of Ægos Potamos, he complains of the undue preference shown to the after-comers<sup>a</sup>, to the prejudice of the Kalokagathoi, and proposes that those persons should be reinstated in their full rights who had been deprived of them because they had taken part in the Oligarchy<sup>b</sup>. On the other hand, he extols

<sup>o</sup> Lysistr. 490.

<sup>p</sup> Plut. 174; conf. Schol.

<sup>q</sup> Plut. 665, with the Schol.

<sup>r</sup> Ran. 363; conf. Schol.

<sup>s</sup> Pac. 907; conf. Thesmoph. 937.

<sup>t</sup> Acharn. 614.

<sup>u</sup> Acharn. 269. 572, sqq.; Pac. 472.

<sup>x</sup> Acharn. 1188; Ran. 1039.

<sup>y</sup> Equit. 562; Lysistr. 804. He is classed with Myronides as a μελάμηνος.

<sup>z</sup> Lysistr. 574, sqq.

<sup>a</sup> Ran. 718, sqq.

<sup>b</sup> Ran. 685.

the virtue of the men of Marathon<sup>c</sup>, who, he says, were no talkers, and at the same time censures the ready volubility of the subsequent demagogues, and the easy credulity of the demus<sup>d</sup>. All this was chiefly confined to the character and sentiments of the multitude; but now the collective people, the popular assembly, as the depository of the supreme power, became the butt of his satire; he deprecates the frequency of its meetings<sup>e</sup>, which was a consequence of the measure of Agyrrhius for raising the salary of the ecclesiasts from one to three obols, the foolish manner in which they demeaned themselves<sup>f</sup>, and their indulgence in invective and abuse<sup>g</sup>. Eupolis had previously ridiculed the Athenian Dysbulia, and Aristophanes<sup>h</sup> declares that, according to an ancient saying, the assembly was accustomed to see all its foolish decrees turn out well; at the same time, he blames its love of innovation<sup>i</sup>, its subservience to the demagogues<sup>k</sup>, its avidity for their flattery<sup>l</sup>, and the favour it showed to bad men<sup>m</sup>. This is sometimes coupled with the advice, that the people should choose fresh leaders<sup>n</sup>. Athens is reproached by the Acharnians with having occasioned the Peloponnesian war by her bickerings with Megara<sup>o</sup>. Innumerable complaints of the military profession and the plan of operations are contained in the Peace, whilst advice as to the best mode of carrying on the war and administering the public revenue, is given in the Frogs<sup>p</sup>, and put in satirical contrast with the measures actually adopted. However, he speaks of the Spartans in by no means favourable terms<sup>q</sup>; but on the other hand, in one of the wildest flights of comic ridicule, he gives utterance to the exalting thought of a common Grecian nationality<sup>r</sup>.

<sup>c</sup> Acharn. 180. 181; Equit. 565, sqq.; Vesp. 1071, sqq.

<sup>d</sup> Vesp. 1094.

<sup>e</sup> Eccles. 183.

<sup>f</sup> See Equit. 651; οἱ δ' ἀνεκρότησαν καὶ πρὸς ἑμ' ἐκεχήμεσαν.

<sup>g</sup> Eccles. 142; καὶ λοιδοροῦνται γ' ὥσπερ ἐμπεπωκότες.

<sup>h</sup> Eccles. 473, sqq.

<sup>i</sup> Eccles. 456. 580; μισοῦσι γάρ, ἣν τὰ παλαιὰ πολλάκις θεῶνται.

Conf. 586. 587, and Acharn. 630—ἐν Ἀθηναίοις ταχυβούλοις.

<sup>k</sup> See in particular, Equit. 1097, sqq.

<sup>l</sup> Acharn. 635.

<sup>m</sup> Ran. 1454, sqq.

<sup>n</sup> Ran. 1446—1448.

<sup>o</sup> Acharn. 509, sqq.; comp. Pac. 603, sqq.

<sup>p</sup> Pac. 1463—1465.

<sup>q</sup> Pac. 623, αἰσχροκερδεῖς καὶ διειρωνόξενοι; Acharn. 308, οἷσιν οὔτε βωμός, οὔτε πίστις, οὔθ' ὄρκος μένει; Lysistr. 629, οἷσιν οὐδὲν πιστόν, εἰ μὴ περ λύκῃ κεχηνότι.

<sup>r</sup> Lysistr. 1128, sqq.

Nor are his strictures less severe on the manner in which the people discharged their judicial duties as Heliasts. This is especially beheld in the Wasps, the object of which was to depict their inordinate love of acting as judges, promoted, as it was, by the covetousness and chicanery of the litigants<sup>a</sup>, the angry violence of the judges, which is admirably represented in the mask of the Wasps<sup>b</sup>; while the Clouds displays a picture of the mischievous power of the sycophants and brawlers, which is embodied in the speech of Adicæologus<sup>c</sup>, etc.

With these evidences of moral and political earnestness of purpose and fearless sincerity before us, can we for a moment question the vast importance of the ancient comedy, as the voluntary auxiliary of the state, in the task of watching over the laws and the public morals, and as a candid and rigorous censorship, which dealt out with an even hand their just measure of censure to high and low? But in considering the extensive power of such an engine, we are naturally led to make the following enquiries:

1. When the comic poet attacked an individual, by falsely accusing him of contravening the laws, were not the people and the authorities provoked to bring the offender to justice?
2. Did not the powerful demagogues endeavour to revenge themselves on the poets; or did not the parties whom they had accused, and who hoped to be able to vindicate their conduct, call them to account as calumniators?
3. Did not the state restrain or abridge the comic license, when it witnessed individuals and the community at large grossly maligned, and even saw that the gods themselves were not exempt from their presumptuous attacks? or was not the audacious comic poet repri-

<sup>a</sup> Equit. 41, *κυαμοτρῶξ Δῆμος*; Av. 40,

— *Ἀθηναῖοι δ' αἰ*

*ἐπὶ τῶν δικῶν ᾄδουσι πάντα τὸν βίον.*

<sup>b</sup> Vesp. 1105, *sqq.*

*πρῶτα μὲν γὰρ οὐδὲν ἡμῶν ζῶον ἡρεθισμένον  
μᾶλλον ὀξύθυμόν ἐστιν, οὐδὲ δυσκολώτερον, κ. τ. λ.*

<sup>c</sup> Nub. 1034, *sqq.* Compare the comprehensive dissertation of Sævern alluded to above.

manded, when the tragedian Phrynichus had been fined for too deeply affecting the feelings of the Athenians?

The collection of facts for enabling us to answer these questions is very limited, and the statements of some of the ancients have given rise to misapprehension on the subject.

That the denunciations of the comedy were not without effect, would appear to result from the accounts that the knights compelled Cleon to pay a fine of five talents<sup>x</sup>, probably shortly after the representation of the *Babylonians*. But we are not accurately informed what official body instituted proceedings upon the occasion. In forming an estimate of the effects calculated to arise from the accusations of the comic poets, we must reflect, that as there were very few cases in which the Athenian state was entitled to commence legal proceedings against an offender itself, it was necessary to find a citizen who should appear as public prosecutor, but that no immediate steps could be taken by the tribunals, in consequence of any thing that might have fallen from the poet<sup>y</sup>. Moreover, to many of the persons whom he denounced, punishment had already been awarded in due course of law, to which the flagellation in the comedy was a sort of supplemental process, whilst a number of the charges enumerated above, such as those connected with demagogy — except that, perhaps, termed “betraying the demus<sup>z</sup>,” did not fall under those classes of offences for which the laws had made determinate provision, as the prosecutor was required to ground his accusation on some distinct and substantive fact. Now it may, indeed, be urged, that such was the alarming height which sycophancy had reached in the time of Aristophanes, that a word was sufficient to supply materials for its rancour and malevolence; but so far was the comedy

<sup>x</sup> Aristoph. *Acharn.* 6. 7, and Schol. This circumstance is also alluded to in the speech of the demus, *Equit.* 1145;

τηρῷ γὰρ ἐκάστοτ' αὐ-  
τούς, οὐδὲ δοκῶν ὄρᾱν,  
κλέπτοντας· ἔπειτ' ἀναγ-  
κάζω πάλιν ἐξεμεῖν  
ἄττ' ἂν κεκλόφωσί μου  
κημὸν καταμηλῶν.

<sup>y</sup> The statement in *Plut. Pericl.* 32; Ἀσπασία δίκην ἔφευγεν ἀσεβείας, Ἑρμίου τοῦ κωμωδοποιῶντος, refers to a regular prosecution.

<sup>z</sup> Γραφή ἀπατήσεως τοῦ δήμου, related to the ἀδικία πρὸς τὸν δῆμον.



from affording any support to this hateful system, that it uniformly pursued it with the most relentless severity. However, the fine imposed upon Cleon, compared with what Callias and others were condemned to pay, would appear to have been inflicted by the people more in jest than in earnest.

With regard to the vengeance of those powerful demagogues, whom the comic poets ventured to attack, Cleon is asserted to have insinuated that Aristophanes had spoken disparagingly of the *demus*<sup>a</sup>; but there is no evidence that he ever formally accused him of the offence; in the *Acharnians*, Aristophanes vindicates himself from the calumnious insinuations of Cleon, by declaring, that he had never failed in the respect he owed the *demus*<sup>b</sup>. The slanderous aspersion or accusation in question, must have followed close upon the representation of the *Babylonians*<sup>c</sup>; for Cleon seems to have remained quiet after the performance of the *Knights*. It is likewise asserted, that Eupolis was drowned by Alcibiades<sup>d</sup>, whom he had ridiculed in the *Baptæ*. Eratosthenes, even in his time, raised doubts as to the credibility of this story<sup>e</sup>; but whether true or false, no general rule can be drawn from the conduct of Alcibiades. Upon the whole, it may be assumed, that as the Athenian was insensible to delicacy and shame in word and mien, so he was deficient in a refined sense of honour; the latter was seldom affected by verbal insults, and the abuses flowing from the right of public prosecution and the ever-watchful malice of the sycophants, had so accustomed the Athenian to accusations of all kinds, that his peace of mind was not likely to be ruffled by the cursory animadversions of comedy.

As to the restraint imposed upon the comic humour by the

<sup>a</sup> Aristoph. *Acharn.* 379.

είσελκύσας γάρ μ' εἰς τὸ βουλευτήριον  
διέβαλλε, καὶ ψευδῇ κατεγλώττιζέ μου κ. τ. λ.

Conf. 502, in which *ξένων παρόντων* are the emphatic words.

οὐ γάρ με καὶ νῦν διαβαλεῖ Κλέων, ὅτι  
ξένων παρόντων τὴν πόλιν κακῶς λέγω.

Conf. *Acharn.* 631, ὥς κωμῶδεῖ τὴν πόλιν ἡμῶν, καὶ τὸν δῆμον καθυβρίζει.

<sup>b</sup> Arist. *Acharn.* 632, sqq. ; 655, sqq.

<sup>c</sup> Schol. *Acharn.* 386.

<sup>d</sup> See the *Citat.* Fabric. *Bibl. Gr. Harl.* 2. 407 ; Meineke, *ubi sup.* p. 37 ; Buttmann on the *Colyttia* and the *Baptæ* in *Abh. d. Berl. Akad.* 1822, 1823, *Histor. Philol.* Kl. 218.

<sup>e</sup> Cicero, *Epist. ad. Att.* 6. 1.

state in general, we are informed in a Scholium, that it was forbidden to attack the dead<sup>f</sup>; but the very passage of Aristophanes, to which this remark is annexed, presents an example of the contrary<sup>g</sup>. Again, Aristophanes accuses Pericles after his death, and ridicules Euripides in the *Frogs*. Examples to the same effect might easily be multiplied, and this Scholium<sup>h</sup>, like so many others, is evidently nothing but a corruption of the text itself. A second says that it was forbidden to attack the archon. But in the *Babylonians*, Aristophanes had not scrupled to satirise magistrates, as well elective as those appointed by lot<sup>i</sup>. Is it therefore probable that the archon formed the sole exception? Ameinias is also ridiculed in the *Wasps*, which was performed during his archonship<sup>k</sup>. If such a law, indeed, existed, it cannot have been very strictly observed. The *Areopagus*, however, appears to have enjoyed exemption from the comic satire, and upon the same principle the *Areopagites* were forbidden to write comedies<sup>l</sup>. Finally, it is stated that the exhibition of comedies was prohibited as early as the archonship of Merychides, Ol. 85. 1; 440. B. C., but this law having been repealed soon afterwards, Ol. 85. 4, it was once more forbidden to render individuals the objects of ridicule by name or personal imitation<sup>m</sup>. Antimachus, the rival of Aristophanes, is said to have been the author of this statute, but its date is uncertain. It was remarked above<sup>n</sup>, that Aristophanes did not desist from his attacks, even during the *Oligarchy*; but under the domination of the *Thirty*, he comic poets were probably held in check through fear, though perhaps unrestrained by any positive law; they subsequently resumed their wonted freedom of speech, of which they do not appear to have been deprived by any express enactment, till at length the *parabasis*, the soul of the old comedy, was suppressed, and the chorus omitted, in consequence of the poverty which began to per-

<sup>f</sup> Schol. *Pac.* 649.

<sup>g</sup> Compare above, p. 318, notes <sup>l</sup> and <sup>m</sup>.

<sup>h</sup> *Ad. Nub.* 31.

<sup>i</sup> Schol. *Acharn.* 386.

<sup>k</sup> *Vesp.* 64. 1267. See Hermann's doubts as to the law in the note on the Schol. *Nub.* 31.

<sup>l</sup> *Plut. de Gloria Athen.* 348. B. Frankfort.

<sup>m</sup> Schol. *Aristoph. Acharn.* 67 and 1149. <sup>n</sup> See above, p. 320, note <sup>2</sup>.

vade all ranks of the community°. It was not till Athens was occupied by Macedonian garrisons, that a final stop was put to the practice of attacking individuals in the dialogue, and exhibiting likenesses of them on the masks<sup>p</sup>.

In conclusion, it may be observed of the freedom of comedy upon the whole, that it produced no serious impression whatever upon the minds of the spectators, that it had from its earliest origin enjoyed a sort of privilege and license to attack individuals under cover of the mask, and that the predilection of the Athenians for this sort of harsh and cutting satire continued undiminished as long as they retained their prosperity and independence; but, as on the one side no serious evils were supposed to result from it, so on the other it could seldom become the effective medium of sound advice or salutary reproof<sup>q</sup>. This is the only manner in which it is possible to account for the levity with which the gods are spoken of in the *Frogs*<sup>r</sup>; but it was a very different case with tragedy—when Euripides was prosecuted because he had spoken of the oath with seeming irreverence<sup>s</sup>. Still the Athenians were unwilling to experience real emotion by witnessing the representation of recent calamities, or the sorrows of Greeks with whom they were upon terms of friendship.

• See Platon. *Præf. Aristoph.* ed. Küster, p. XI.

<sup>p</sup> Ibid.

<sup>q</sup> I cannot concur in the opinion of Kannegiesser as to the benefits which resulted from the censure of the comic poets. (*kom. Bühne*, 471, sqq.)

<sup>r</sup> Comp. Böttiger *Aristophan. Deor. Gentil. Impun. Irrisor.*

<sup>s</sup> The verse was—'Ἡ γλῶσσ' ὁμώμοχ', ἥ δὲ φρήν ἀνώμοτος.  
See *Aristoph. Rhet.* 3. 15.

THE END.









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